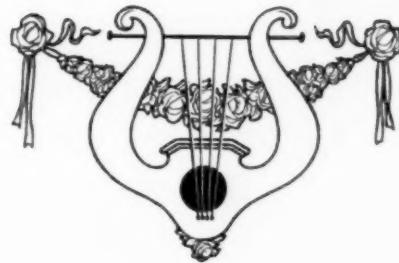


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# MUSIC SUPERVISORS JOURNAL



**FEBRUARY, 1924**

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of The Music Supervisors  
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# MUSIC SUPERVISORS' JOURNAL

VOL. X

ANN ARBOR, MICHIGAN, FEBRUARY, 1924

No. 3

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M42

OFFICIAL ORGAN OF THE  
**MUSIC SUPERVISORS' NATIONAL CONFERENCE**

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## Editorial Comment

New Years  
Greeting

The passing of the Old Year must give every average human being pause for thought. It is doubtful if any of us who are living unselfish lives can enter a new year without taking time to study life's balance sheet of the year just passed, make a survey of the stock in hand and a look into the future. No one, unless he be an extreme egoist or a conscienceless cad, can look back upon the year's professional life and pass to himself the "well done good and faithful." We all have our faults and we all make our mistakes professionally, as well as in our family and civic life. The latter must be rectified or retribution may follow. Is it less incumbent upon us that we should make serious and enthusiastic effort to make good the things we have failed in in the past? It is not difficult to turn a deaf ear to conscience when she whispers to us concerning duties left undone, but a gentle reproof from a superior often

inspires us to "step lively." Every supervisor and teacher of music in the public schools is constantly in touch with conditions which should provide a constant inspiration for serious, enthusiastic and faithful endeavor. It is impossible to cheat the thousands of little children who come under our influence without cheating ourselves doubly, thereby keeping from the world the great influence we have within our power to exert. Shall we not, each one, strive to make good in the big way that is possible with every teacher, through that great influence?

Appreciation

During the past month the JOURNAL office has received a large number of letters in which the writers have expressed appreciation of the JOURNAL. Some of these letters are almost extravagant in their praise, while others are more temperate, though apparently, none the less

## MUSIC SUPERVISORS' JOURNAL

genuine. The *Editor* and his assistants in the work, which include those who write regularly, or provide copy for special Departments, are grateful for these expressions of commendation. We cannot be sure that the JOURNAL is entirely fulfilling its definite mission unless our readers will express themselves. We appreciate praise, but criticism of a constructive character, though adverse, will be quite as welcome. If you, dear reader, feel that the JOURNAL is missing opportunities in any line of our work, that we are failing to give proper publicity to any activity in which the rank and file of school music teachers should be interested, or that certain things are being over-emphasized, will you sit down at once and tell us about it? The JOURNAL should serve, first the members of the Music Supervisors' Conference; secondly, the 10,000 other readers who are actively engaged in school music and who should become members, and thirdly, the great number of musicians throughout the country. During the past two years we have increased the size of the JOURNAL from 32 pages to 64 pages in the December issue. We shall continue to make it larger and better just as rapidly as possible. Our income is limited to our advertising receipts, and the few contributions which are made from time to time.

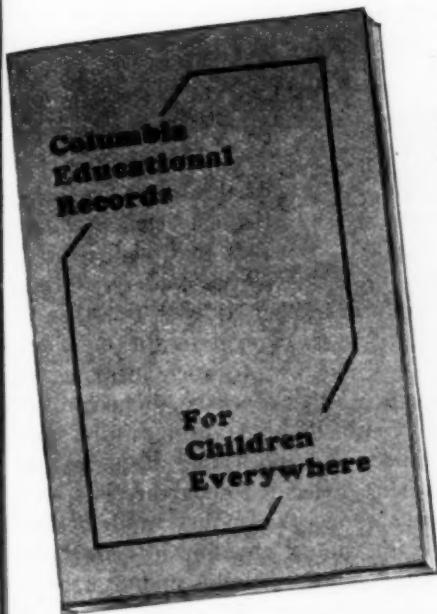
### On To Cincinnati

There seems to be an unusual interest in all parts of the country in the coming Conference at Cincinnati. Although the annual meeting will have taken place in the State of Ohio two consecutive years, this year's meeting place seems to be popular with a large percentage of JOURNAL readers. This can be readily understood when one realizes that the vast majority of the membership is located in the Middle-West,

and undoubtedly many more will be able to attend than would be the case were the sessions held farther West or East. President Miessner is doing a fine piece of work with his program, as all may see by turning to the pages in the middle of this issue. The president's job is not an easy one, it carries some honors, but in many ways is a thankless task. It is so easy to voice adverse criticism, and equally easy to forget to speak our commendations so that they may be heard. If the President who, with the Executive Committee, is responsible for the program of the Conference, cannot please everyone, he "should worry". That would not be humanly possible. The past-presidents will appreciate, for they know the difficulties of the office; all right thinking people will appreciate, and if they do not, will forget the disappointments, while others who are always ready to criticise will be with us, and therefore little weight is given to what they have to say. Every member of the Conference should get behind the President and uphold him in his earnest and honest efforts to make this Seventeenth annual meeting a great educational triumph.

### Conference Membership

Enclosed in this issue will be found a membership enrollment card for the use of all members who have not already renewed their membership, and for persons who have not affiliated themselves with the Conference. If you fill out this card and send it to Treasurer McFee, together with your check, at once, you will do him, as well as yourself, a great favor. Regular attendance at the Conferences will recall the crowd which always surrounds the Treasurer's desk on opening day, everyone is in a hurry to get his membership card and badge in order that



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he may attend the meetings in progress. This may all be avoided if each member will send in his renewal or application in advance. Furthermore, the fare and one-half railroad rate will not be granted by the railroads *except to those who present their membership certificate when purchasing railroad tickets for Cincinnati.* The Conference membership should rise to at least 3000 this year, and the attendance at Cincinnati should be well over 2000. With this large number to take care of, the Treasurer will greatly appreciate it if as many as possible will take care of this important matter at once.

**Bulletin  
No. III**

Members of the Conference who attended the Cleveland Conference will recall the report of the Educational Council on "*Music Instruction in the Public Schools of the United States*", made by the chairman, Mr. Farnsworth, at the Friday morning session. This report, like others presented by the Council in the past, was most complete and full of interesting and valuable information. Because of a crowded program and insufficient time to present the report properly, the Council feels that it should be printed in such form that supervisors throughout the United States may secure it. The report is rather voluminous and contains many full-page charts and graphs, without which the subject matter would be of little value, and the printing in proper form will entail a considerable expenditure, but it has been decided to go ahead with the printing and then expect the readers of the JOURNAL to purchase enough copies to defray the expense. It took Dr. Farnsworth a long time to prepare copy of this report for the Conference, and it will be a considerable job to get it ready for the printer,

but the work will be rushed as rapidly as possible. All who desire a copy of this, and other reports of the Council should fill out the blank to be found upon another page of this issue, cut it out and send to this office at once.

**In This  
Issue**

We feel that the pages of this issue are particularly rich in things that will be helpful and interesting to the readers. There was a time when it was felt that if the JOURNAL carried to the members of the M. S. N. C. such information as was needed to make them conversant with the past and future conferences, its work had been accomplished. A decided departure has been made from this policy and besides keeping the membership informed, the JOURNAL now includes many pages of reading matter from the pens of writers who are nationally well known. For instance, in this issue will be found a most helpful article by Professor Henry T. Moore of the Psychology Department of Dartmouth College. This is a most timely subject, for more and more are we music teachers coming to realize that we must know something besides music. That if we are to keep pace with other educational developments we must be conversant with what is going on in the educational world, we must know the child and appreciate what others think of his ability, in other words, if we would command the respect of thinking men and women in education, we, too, must *think*. Professor Moore's article which was read at the meeting of the New York State Teachers Association, will be helpful to everyone.

Another article to which we commend your attention is from the mind of our own "philosopher," Charles H. Farnsworth, of Teachers' College, Co-

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lumbia University. This quite wonderful paper was read at the Cleveland Conference by Dr. Farnsworth, and has been printed in the Book of Proceedings of that meeting, but it is so very much worth while, and there are so few, comparatively, who will receive a copy of the book that the entire text is reprinted here. Dr. Farnsworth has some plain things to say to the supervisor, who is an extremist, one who bends over backward in his efforts to stay on the other side of the fence from his neighbor; one who does not recognize the fact that there is another side of the road, or that there is even a "middle of the road" course to pursue; one who is all bound up in his own particular "hobbies". To such, as well as to those who are broad-minded educators, Dr. Farnsworth's article brings a real message.

Departing somewhat from the general character of articles which usually appear in the JOURNAL, we are printing a rather long word picture of "*Folk Music in the Philippines*," contributed by Charles E. Griffiths, Jr. This has not to do directly with public school music, except that as musicians we are interested in all such subjects, and this one carries with it so much information of importance that might not otherwise be imparted. Mr. Griffith's observations were made first hand and may be considered authentic.

The third article on the "*Evolution of Public School Music in the United States*", treats of the "*Singing Revival*" during the early part of the Twentieth Century. Mr. Gehrken writes in his usual forceful manner, and his article, when attached to the two which preceded it under this general head, throws added light upon the progress that has been made since the time of Lowell Mason.

Not the least of interest and importance in this and other issues of the JOURNAL are the special departments.

Will Earhart's reviews are always a joy to the reader and a real help to those who are looking for the best things in school music literature. The Instrumental Department has been made a real feature by Jay Fay, who is in a position to know what he is talking about, and who has a happy way of expressing himself clearly on his subject.

#### CHICAGO SPECIAL TO CINCINNATI

Mr. C. E. (Casey) Lutton wishes to announce that the special trains from Chicago to Cincinnati will leave Chicago, Sunday evening, April 6th, by way of the Big Four Railroad. For reservations write Mr. Lutton at his new headquarters in the Lyon & Healy Building, Chicago, where he will be located after March 15th. Announcements will be mailed to all members of the Conference in the Middle West District at a later date.

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### Educational Department

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## THE EVOLUTION OF PUBLIC SCHOOL MUSIC IN THE UNITED STATES

THE TWENTIETH CENTURY—A SINGING REVIVAL

K. W. GEHRKENS, *Oberlin College, Oberlin, Ohio*

The rise and growth of the school music movement in America has been a record of marvelous but somewhat inconsistent development. The inception of the plan to teach music to all children, as attempted in Hartford as early as 1830 and more systematically under Lowell Mason in Boston in 1837, is to be traced back directly to the influence of Pestalozzi, and at first the Pestalozzian principles seem to have been followed more or less consistently. Even during the '60s and '70s this influence was felt in the work of Luther W. Mason, who had become familiar with and interested in the Hohman system of music teaching as used in the German schools. This system was based on the pedagogical ideas promulgated by Froebel, Pestalozzi, Naegeli; and the National Music Course by Luther W. Mason and George A. Veazie—published by Ginn & Company—was based on this Hohman system.

But H. E. Holt, another Boston music teacher, had entirely different ideas on the subject of school music, insisting that the main objective was to be skill and exactness in sight-singing rather than warmth and expression in song-singing. Mr. Holt and Mr. George W. Tufts therefore arranged a new set of music books for school use, these being based on the idea that the interpretation of musical signs is the all-important thing. This new system was called the Normal Music Course, and after a short time the books were taken over by the newly organized publishing house of Silver, Burdett & Company. These two systems, the National and the Normal, were most actively sponsored by two salesmen, Robert Foresman—

who advocated the rigid and precise sight-singing scheme involved in the Normal Series—and E. W. Newton who, with equal zeal and enthusiasm, backed the rote-song method and the National System. It seems incredible, but we are told on good authority that each of these men gradually converted the other, so that in time both completely reversed their theories, each man abandoning his own position and adopting the principles advocated by the other. Be that as it may, toward the end of the century the house of Ginn & Company brought out a new set of books, "The Educational Music Series," which were based on the theory that the chief function of music teaching in the public schools is to teach pupils to read music. Whether they learned to love music or to understand it; whether as a result of twenty-five years of reading practice a community had now become more musical—these things apparently were not considered. The big thing was to drill children in reading music, and the Educational System, the Natural System (published about the same time by the American Book Company), and the old Normal System apparently were all based on the theory that all that is necessary in formulating a system of school music teaching is to order from some hack writer a very large number of sight-singing exercises, containing more and more difficult tonal problems and increasingly complex rhythm combinations, until in the last book of each course we find the most involved vocal music ordinarily encountered.

But the plans of those who made these various music systems left out



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a highly important factor in the equation. They said:

"A well graded series of sight-singing exercises, *plus* a good drillmaster, *plus* the presence of all the children will make good music readers of everyone, and we therefore shall become a singing nation with choirs and choral societies in every hamlet."

But in all this they failed to consider the child—his feelings, his instincts, his capacities. So the complete equation in actual practice read something like this:

"A series of well graded sight-singing exercises, *plus* a good drillmaster, *PLUS* a good drillmaster, *PLUS* a lot of lively and intelligent children who have a genuine interest in music as art, but no instinctive inclination at all for music as dry, technical drill—results in a community which does not sing because it now no longer has a teacher standing before it with stick in hand compelling it to; a community that does not love music because it has come to think of music as uninteresting and uninspiring drudgery.

As a result of the kind of material put into the various series of school music books, music teaching in the public schools by the end of the century had come to mean a dreary monotony of uninspiring sight-singing; a subject intensely disliked by many and endured by others only because of the instinctive satisfaction that results from overcoming any kind of a real difficulty and because of the natural rivalry that any development of skill entails.

Then came the revolution in language reading methods, and this reversal of policy with regard to teaching, together with the growing insistence of all thinking educators that school work must be planned psychologically rather than merely logically, led the school music supervisor seriously to question his methods of pro-

cedure. School music was then meeting the immediate tests of school work. It was being planned and executed in well organized fashion. The lesson demanded concentrated attention on the part of the pupil. To be sure the child's attention often had to be stimulated by external means such as threats of after-school work and promises of various and sundry rappings with the ferrule which the superintendent carried with him as a part of his musical equipment—if the upper-grade boy did not "sing his scale" when called upon. But the work probably was done as well as the work in abstract arithmetic and grammar, and perhaps almost as well as in the case of the formal reading and spelling that were the rule at that time, and the interest was perhaps as great as in these other subjects.

But the interest was not in music as an art, as a thing of beauty, as a thing that made the school and the world happier because of its presence. The exercise called the "music lesson" did not exalt the child, neither did it increase the group feeling of the school. And certainly it never occurred to the children of those days to use their school music as after-school recreation. So, although our music teaching in the last decades of the nineteenth century passed certain immediate tests by means of which school work is often evolved, it almost wholly failed to meet those remote tests connected with an increase in the number of choirs and choral societies and concert courses, together with an attitude of growing interest in and appreciation of all good music. And it wholly failed in most instances to meet the requirements that art teaching of any sort must make human life itself richer and fuller and nobler if it is to fulfill its ultimate mission. It took us a long time to wake up to all this, but gradually a music supervisor here and a thinker there began to realize that

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something was wrong, and little by little more song-singing crept in.

William Tomlins, so well known in connection with the development of children's singing in Chicago, did much to foster the new type of work, and C. C. Birchard, in his dual capacity as educational thinker and publisher, has for many years consistently used his influence to promulgate the idea. The publication of the Modern Music Series in 1898 did much to hasten the song-singing movement, and to Eleanor Smith and Robert Foresman must be given the credit for supplying us with the first set of music books containing an adequate number of really beautiful songs. The arrangement of material in these books was not ideal, but the books contained dozens of really charming melodies and the plan of teaching the books allowed plenty of time for singing.

We are told that in meeting boards of education for the purpose of persuading them to adopt some series of books, the representatives of the various book companies would gather in the room in which the school board was meeting. Each in turn would then tell how well the material in his particular set of books was arranged, how logically the sequence of intervals and rhythm had been worked out, and so forth. When it came to the turn of the representative of the Modern Series, he would rise and sing half a dozen little songs, and without any further explanation would say, "That is the kind of thing we have in our books, gentlemen." Then the board of education would vote and in almost every case the Modern Series would win out over the others.

This growing prestige of the Modern Series naturally worried the publishers of the other systems of school music, and before long these other publishers followed suit by putting out similar material. Ginn & Company

revised the Educational Music Course and published the New Educational Music Course in its stead. This was a series of books still based on the sight-singing idea, but containing a large amount of really good song material and aiming throughout at esthetic response. The American Book Company published a modification of the old Natural Series, called the "Melodic Music Readers," and later persuaded Eleanor Smith and Robert Foresman (the authors of the original Modern Series) to compile an entirely new set of books called "The Eleanor Smith Music Course." Silver, Burdett & Company, instead of revising the Modern Series as they had been urged repeatedly to do, brought out an entirely new system—"The Progressive Music Series." And here again we have a set of books in which the main objective is musical experience as derived from the singing of a large quantity of good music. Other sets of books have been and are now being published and in all cases the editors and publishers are basing their strongest appeal for using any set of books on the plea that the books which they publish contain the best collection of beautiful music yet put together.

All this is as it should be, and as a result of the shifting, emphasis in our teaching theories together with the rivalry engendered among the publishers of school music books that has given us the finest school music material in the world, music in the public schools is rapidly becoming a thing of joy to the children themselves and of deep and enduring satisfaction to the community.

Let me not be misunderstood. It is not that we are failing now to teach children to read music; as a matter of fact, children in the public schools are learning to read music with remarkable skill and intelligence. But the attitude of both teacher and pupil is altogether different.

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## A GOLDEN MEAN IN SCHOOL MUSIC EDUCATION

CHARLES H. FARNSWORTH,

Teachers' College, Columbia University, New York

When our able President asked me to prepare a paper for this Conference, he also suggested that I take as my subject one presented in the last chapter of "Education Through Music," written some fifteen years ago. Since that time, as a canal man would say, "A great deal of water has run over the sill," especially in the educational world; so that I am very glad to have this opportunity to state again, in the light of added experience, what I believe should be the guiding principle for testing our aims in school music.

In the earlier statement under the caption "The Broad and Narrow View of Education in Relation to Music," the narrow view was described as including two opposite methods of teaching. One we might describe as the intellectual appeal, and the other as the emotional. Both were narrow because each ignored the truth for which the other stood. The broad way was advocated, as the one in which, that which was true in the opposing methods was harmonized and adapted to the needs of the pupils. In the present treatment you will observe that I have changed my title to "A Golden Mean in Music Education," as expressing more clearly the exact relationship of the way advocated in contrast to the opposing methods of the narrow way,—in other words those who over-emphasize reading on one hand, as against those who over-emphasize song singing on the other.

Will you allow me, for the sake of



CHARLES H. FARNSWORTH

comparison, to quote my earlier statement:

"The narrow view of music teaching produces two distinct types of work. The first emphasizes the intellectual element, and makes sight singing its goal. It has two advantages. The work lends itself to definite measurement; written exercises and singing tests show what it accomplishes; the world's coarse thumb and finger can easily plumb its results. It gets these results by utilizing formal methods, and so is dear to the hearts of many teachers in systematized schools. It places its emphasis upon the eye rather than upon the ear; hence a larger number of teachers of general subjects are able by its means to get results.

The second type, which emphasizes the emotional element, though diametrically opposed to that just described, is classified under the narrow view because it also is impatient to get results. It asks, "Why all this harrowing and preparation for work? The pupils are already overstimulated to think. We want them to feel. Let us gather all the honey of feeling from the flowers of song, and trust to nature for providing the blossoms." Supporters of this view are not merely those temperamentally emotional, but also philosophers and leaders of educational thought, who feeling the significance and value of music, and realizing how much it means to society, naturally think that the time spent in schools on music should be taken up with songs

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that will inculcate friendship, love of home, love of nature, of one's country and God. When the advocates of this type see the entire time of the singing period taken up with the practicing of scales and the other machinery of sight singing, and observe that the song material used is vapid, both musically and poetically, written down to the children in order to enable them to read the music, the song being treated as an exercise made interesting, they are naturally disgusted with the whole American effort at sight singing, and say, "Away with it all. Let us do as they do very largely in Germany. Let the teacher with violin in hand, lead the children, thus reducing the mental effort on their part to simply imitate, placing the whole emphasis on the emotional side."

These two pictures will not be recognized by those who advocate either extreme; for they will call them caricatures. The sight singer will say that through his discipline the pupil is enabled to sing in parts and get an understanding of music, and an appreciation and realization of its beauty and power that he otherwise could not; and hence his emphasis of the method is justified. While those who put the stress on the immediate effect of song singing and tonal delivery will say that in so doing the children are brought directly in touch with the beautiful in music, thus stimulating a taste and appreciation which will be the foundation of real enjoyment, and which no amount of mere technical training would ever give.

That there is some substantial truth in both these statements cannot be denied, for when either extreme is effectively carried out no doubt much of the claim made for it is realized. An exceptional teacher who organizes his work about the central idea of note reading may cut out all that does not lead directly to this end, and through his skill and enthusiasm as a teacher

succeed in carrying along his pupils to such success in accomplishment, that general enthusiasm and interest are awakened; and as the pupils mature, much valuable musical experience is realized.

On the contrary, a gifted leader in song work may so handle the singing of his pupils that they seem to learn to read, sufficiently for ordinary purposes at any rate, with little conscience effort. A deep and genuine love for the beautiful in music is awakened in pupils that seems to overcome the difficulties of note reading; but such unusual teachers on either side are rare. We cannot judge of the aims of a method by the exceptional teachers that employ it, for our work is to be done by those of us who have neither the organizing genius of one type, nor the magnetic enthusiasm of the other. Our plan of teaching whether in the choice of material or in its use, must be thought out so that it can be used by the ordinary teacher. In this respect it should be like a Ford machine, as nearly fool-proof as it possibly can be.

The difficulty with these two extremes is that in the hands of the average teacher, with the limited time for music, we are likely to get in one case hours of mechanical drill with little singing for the joy of the music, and yet at the same time sufficient skill in reading is not attained to awaken the joy of accomplishment; while in the other type of teaching, we are just as likely to get superficial and flabby emotional interest in sentimental songs with no real attainments of either ideals with reference to genuine expressive singing, or love for the finest in song literature. At the same time the work that has been done has so cut out the systematic drill necessary for note reading that the maturing child, especially if he is a boy, turns from music with little conception of it

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as an art, and no respect for it as an achievement.

Let us be perfectly fair and admit that able teachers who follow one or the other of these extremes do often accomplish something. For instance, those who cut out all extraneous activities and confine themselves closely to the question of sight singing are able, by the time the pupils reach the upper grades, and especially in the high school, to do part work, and give large works like cantatas and oratorios that have musical value. The objection to this, apart from possible voice strain, is that the value realized can only be taken advantage of by a small per cent of the total number of pupils who enter the schools. The large majority of the school population drops out towards the latter part of the upper grades; hence, they are limited in their musical experience to a discipline, the benefits of which they seldom have the opportunity to realize. While those who put the emphasis on effective musical delivery, with less attention to the notation, do satisfy the musical needs of the elementary and early grammar grades; but just when the adolescent child commences to anticipate the maturer outlook on life and human accomplishment, and has awakened in him an interest in the masterpieces of art, he finds himself unable to satisfy his desire because of the lack of technical training. He is not far enough removed from childhood to still enjoy those simple melodic expressions of the race, which so captivate those who have a mature musical taste, hence, he feels a growing distaste with music, as something for which he is not fitted, or which is childish and effeminate.

It is evident that the golden mean between these two extremes, the significance of which is the adaptation of *means to need* cannot be exactly the same for any two communities or groups of teachers. Nor can it be stated in objective terms. We can only

describe the controlling motive in the work,—suggest its spirit. At the same time we must have in mind the needs of the total number of those who attend school as well, and not merely of those who finish the curriculum, this need being a musical experience and a technical skill that shall not only give pupils immediate satisfaction, but lay the basis for developing enjoyment of the art in after life. The question arises, is it possible to make a statement that will embody a controlling principle, to guide us in the many complex questions of varying methods and material needed. The difficulty of such a statement is that if it is specific enough to act as a guide, it is apt to be too narrow to cover all the problems involved; and if it is broad enough to cover all our needs, it becomes too general to be of much practical value. Realizing this difficulty, I am, however, going to make an attempt at stating what should be the ultimate aim of our school music teaching; for only by so defining our objective, can we indicate the path of the golden mean to be followed towards its realization. Hence, this discussion will present two aspects: one, the musical end to be sought, and the other, its application to our procedure in teaching.

Professor Mitchell, in "Structure and Growth of the Mind" says, "Our interest in an object may be one of three kinds: (1) Theoretical or intellectual, when our interest has no direct bearing on our practical life. (2) Practical, when some act induces us to study how it can or should be done. Moral acts are included here. (3) Aesthetic, when our interest is in the object for its own sake, with no ulterior motive of discovering its characteristics or finding its usefulness."

Interest in music no doubt belongs to the third of these types, when we cut out all advantage to the self in music which may arise in playing or singing or showing off in anyway, and

(Continued on page 59)

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## President's Corner

Dear Supervisors:

Many of you have been kind enough to write me expressions of approval of the three letter campaign to your Superintendents. I am glad of this because it is a new venture. It is a broadening of our activities when we go out as missionaries to win over Superintendents for more enthusiastic backing of your departments. We know that this is helping you because we have received many letters of appreciation from Superintendents who have read the first letter and the Standard Course of Study.

Letter number two, reprinted on the opposite page, was mailed on January 3rd to six thousand Superintendents. With it went a twelve page pamphlet outlining High School Courses in violin, piano and voice as officially adopted by the Music Teachers' National Association in December, 1921. This letter should help those of you who are trying to get credits for the applied music work of your High School students.

Letter number three will be mailed to the same list on February 15th. It will contain references to the Cincinnati meeting, and it urges all Superintendents to ask your Boards to send you to Cincinnati at the Board's expense. We hope that your Board will act favorably on this suggestion.

On March 15th the pre-convention issue of the JOURNAL will be sent to this list of 6,000 members. This copy of the JOURNAL, among other things, will contain the complete Cincinnati program and a reprint of the third letter. This should convince your Superintendent that it will be a fine

investment to send you to the national convention. He may even decide to go himself. If he comes, we will guarantee to send him back a musical enthusiast.

This campaign is bound to help you. You need adequate salaries. You need moral support. You need more time. Your work deserves the same credits toward graduation that is allotted to other subjects. Your department deserves equal consideration with the other departments in the matter of material, equipment and space to do your work efficiently. The way to get all these things is to present your case, your needs, and ask that they be met.

This letter campaign embodies an earnest effort to help by presenting your case. It has cost a large sum of money to pay for printing and postage. Your application for membership and payment of dues will cover your share of the expense. Why not sit down right now and mail your check to Mr. McFee, our treasurer?

Are you planning to observe Music Week next May? This would seem a splendid plan to bring your work to the favorable attention of your community.

We hope you will like the Cincinnati program. Many hours have been spent on it. Hundreds of letters have been written. We have scoured the country for the best speakers. We have done our best. The verdict lies with you.

With all good wishes, I am,

Sincerely,

W. OTTO MIESSNER.

## THE PRESIDENT'S LETTER TO SUPERINTENDENTS

Milwaukee, Wis., January 3, 1924.

Dear Superintendent:

The problem of contacting the work of the schools with the life of the community is one that interests every school superintendent.

To bring school and community together you must either bring the patrons to your school or take the product of your school to the homes.

Has it occurred to you that Music is one of the strongest magnets you can possibly use to bring the patrons to the school? Music, performed by your pupils, right in your school, will bring the parents as no other attraction will.

We music teachers have come to realize that school music must function in the home and in the social life of the community if it is to perform its full measure of service to society.

School music can be taught so that it will be enjoyed in the home as an expression of family life. School music should make itself felt in the church, in the Sunday-School orchestra and in the junior choir. Neighborhood orchestras help to keep chil-

dren off the streets. High school bands keep the boys interested in wholesome recreation.

Music can help to solve the social problems that exist in your school and in your community. Cleveland, Cincinnati, Rochester, Minneapolis, Indianapolis, Milwaukee, and many other cities are doing wonderful things along music lines. Why not offer your High School students these music courses?

Your High School girls—what will be of most use to ninety per cent of them ten years from now—a knowledge of algebra and geometry or the ability to play the piano or violin or to sing agreeably?

The enclosed pamphlet, outlining High School Music Courses in piano, violin and voice, were prepared by experts of the Music Teachers' National Association. We send it to you with our compliments.

Faithfully yours,

THE EXECUTIVE COMMITTEE.

W. OTTO MIESSNER, Pres.

**EDUCATIONAL COUNCIL REPORT—BULLETIN NO. 3**

Bulletin No. 3, which will contain the full report of the Educational Council on "Music Instruction in the Public Schools of the United States," will soon be issued from the JOURNAL office. This bulletin will contain the findings of the Council concerning the above subject into which the special committee put a great many hours of work extending over a period of more than a year. The report contains many full page charts and graphs which are necessary to the complete understanding of the subject. Every member of the Conference and all readers of the JOURNAL will want a copy of this report for their own reference, and a copy should be placed with every superintendent of schools in the country. Copies may be secured by sending ten cents to the JOURNAL office. It is expected that the bulletin will be ready for distribution some time in February.

# Music Supervisors' National Conference

April 7-11—Cincinnati, Ohio  
HEADQUARTERS—NEW HOTEL GIBSON

## PRELIMINARY PROGRAM

### MONDAY, APRIL 7TH

#### MORNING

Registration, Ball-room floor, Hotel Gibson.  
9:00 Visiting Cincinnati Grade Schools.

#### AFTERNOON

1:30 Visiting Cincinnati Grade Schools.  
4:00 Chorus Rehearsal, Ball-room, Hotel Gibson. Mr. William Breach, Conductor.  
Orchestra Rehearsal, Odeon Music Hall, College of Music. Mr. Eugene M. Hahnel, Conductor.

#### EVENING

6:30 Informal Dinner, Ball-room, Hotel Gibson.  
8:00 Reception by Civic and Musical Organizations of Cincinnati.  
Addresses of Welcome:  
By a Representative of the Cincinnati Chamber of Commerce.  
By a Representative of the Board of Education.  
By a Representative of Cincinnati Musicians.  
Responses by Members of the Conference.  
Popular Promenade. In charge of Miss Elizabeth Burchenal, New York City.  
Dancing.

### TUESDAY, APRIL 8TH

#### MORNING

8:00 Chorus Rehearsal.  
Orchestra Rehearsal.  
9:15 Singing by the Conference.  
9:30 Address of the President, "The Co-ordination of Musical Forces." Mr. W. Otto Miessner.  
10:00 "The New Education." Dr. L. D. Coffman, President University of Minnesota, Minneapolis.  
10:30 "The Importance of Music in Education." Dr. Randall J. Condon, Supt. Cincinnati Public Schools.  
11:00 Music in Cincinnati:  
"In the Public Schools," Mr. Walter H. Aiken, Supervisor of Music, Cincinnati, Ohio.  
"In the Community: What the Symphony Orchestra has done for Cincinnati," Mrs. Charles P. Taft, President, Cincinnati Symphony Orchestra Association.  
"The Music Festival in Cincinnati's Musical Growth," Mr. Lawrence Maxwell, Jr., President Cincinnati Music Festival Association.

#### AFTERNOON

2:00 Music: "First Symphony," Beethoven. By a Cincinnati High School Orchestra.  
2:20 Appointment of Committees.  
Announcements.  
2:30 "The Present Status of Public School Music." Miss Inez Field Damon, State Normal School, Lowell, Mass.  
3:00 "Public School Music of the Future," Mr. Osbourne McConathy, Northwestern University, School of Music, Evanston, Illinois.  
3:30 "State Supervision of Public School Music," Mrs. Nellie Sharpe, State Supervisor for Ohio.  
4:00 "Applied Music Courses in Public Schools," Mr. Sydney Silber, Chicago, Ill.  
4:30 Initiation by the Sinfonia Society.

#### EVENING

8:15 Concert by Cincinnati Symphony Orchestra.

WEDNESDAY, APRIL 9TH

MORNING \*

8:00 Chorus Rehearsal.  
Orchestra Rehearsal.

9:30 Sectional Meetings:  
I. Vocal Music.

*Division A*

Music in the Grades—Woodward School.

Chairman—Miss Alice E. Jones, Supervisor of Music,  
Evanston, Ill.

1. "Folk Music in the Philippines," Mr. Charles E. Griffith, Jr., Newark, New Jersey.  
Philippine Songs by Miss Petrona Ramos.
2. Correlations:
  - a. "Music and Geography," Mrs. Anne Faulkner Oberndorfer, Chicago.
  - b. "Music and Physical Education," Miss Clara E. Whips, Supervisor of Music, Chattanooga, Tenn.
3. (Subject to be announced.) Miss Mabel E. Bray, Music Department, Normal School, Trenton, N. J.

*Division B*

Music in the Junior High School—Bloom Junior High School.

Chairman—Miss Ada Bicking, Supervisor of Music,  
Evansville, Ind.

1. Selections, Bloom Junior High School Orchestra.
2. Assembly singing by one thousand girls and boys.
3. "Status of Music in Junior High Schools," Miss Ada Bicking.
4. "Junior High School Organization and Program Building," Miss Margaret Zimmerman, Central Jr. High School, Kansas City, Mo.
5. "Keeping the Adolescent Boy Interested in Music," Mr. R. Lee Osborne, Director of Music, Maywood, Ill.
6. Address. (Subject to be announced.) Mr. Ray Ruggan, East Technical High School, Cleveland, Ohio.

*Division C*

Music in the Senior High School—Hughes or East Side High School.

Chairman—Mr. John C. Kendel, Director of Music,  
Denver, Colo.

1. Music. Ensemble of Nine Harps from Morton High School, Richmond, Indiana.
2. "Potent Problems." Mr. John C. Kendel.
3. "Music Week—How may the School Co-operate to the Best Advantage," Mr. John Hall, St. Louis, Mo.
4. Oratorio—A Discussion of the Possibilities of the Development of Oratorio as a High School Activity, Mr. Charles Lagerquist, Schurz High School, Chicago.
5. "Symphony Orchestra—Use of Symphonic Orchestral Music in High Schools," Mr. Lee M. Lockhart, Director, Bands and Orchestra, Public Schools, Council Bluffs, Iowa.
6. "Applied Music—Results and Experience in Granting Credit for Applied Music and Methods of Certifying Teachers." Mr. Charles H. Miller, Director of Music, Rochester, N. Y.

## II. Applied Music:

*Division D*

Piano Department—Hotel Gibson

Chairman—Mrs. B. E. Kahler-Evans,  
Cincinnati, Ohio

1. Demonstration of Teaching Done in Lincoln, Nebraska. Miss H. G. Kinsella, Lincoln Nebraska.

*MUSIC SUPERVISORS' JOURNAL*

2. Paper—"Applied Theory and Structure. Its Value in Piano Teaching." Mrs. Edgar Stillman Kelley, Oxford, Ohio.
3. Paper—"Problems We Meet and Advantages We Find in Teaching Piano Music in the Public Schools."—Mrs. Gail Martin Haake, Northwestern University, School of Music, Evanston, Ill.
4. Group Teaching by Sight, Sound and Story. Mrs. Wm. J. Hall, Chicago,
5. Paper—(Subject to be announced.) Mr. Arthur Edward Johnstone, St. Louis, Mo.

*Division E*

Voice Department—Woodward Auditorium  
Chairman—Dr. Hollis Dann, State Director of Music  
for Pennsylvania

1. Remarks by the Chairman.
2. The Art of Singing:
  - a. Address.
  - b. Voice Production of the Child, Adolescent and Adult Voices.
  - b. Practical Demonstration, Suggestions, Criticism. Isadore Luckstone, Isadore Luckstone, New York City.
3. Demonstrations with classes from the Cincinnati Schools:
  - a. The Child Voice: Third Grade. Miss Anna Gardner, Supervisor of Music, Albany, New York.
  - b. Sixth Grade. (Teacher to be announced.)
  - b. The Adolescent Voice. Girls' Glee Club—Woodward High School. Miss E. Jane Wisenall.
  - c. The Adult Voice:
    - Soprano—Miss Gertrude Schmidt, West Chester, Pa.
    - Tenor—(To be announced.)
4. General Discussion.

*Division F*

The School Orchestra—Guilford Auditorium  
Chairman—Mr. Russell V. Morgan, Acting Director of Music,  
Cleveland, Ohio

1. "Finding an Educational Basis for the School Orchestra." The chairman.
2. "The Use of the School Orchestra as an Accompanying Instrument." Mr. Anton H. Embs, Director of High School Music, Oak Park, Ill.
3. "The Training Orchestra for Students." Mr. Eric Delamarer, Asst. Conductor of Chicago Symphony Orchestra and Conductor of Chicago Civic Student Orchestra, Chicago, Ill.
4. "The School Orchestra in Grades below the High School." Dr. V. L. F. Rebmann, Director of Music, Yonkers, N. Y.
5. Demonstration: An Everyday Rehearsal. The Morton High School Orchestra, Richmond, Indiana. J. E. Maddy, Conductor, Supervisor of Music.

## AFTERNOON

2:00 Odeon Music Hall, Conservatory of Music. "Into the World," a cantata by Benoit. Chorus of 500 Cincinnati School Children assisted by the College of Music Orchestra. Alfred Hartzel, Conductor.

*Division G*

The School Band—Odeon Music Hall  
Chairman—Mr. Jay W. Fay, Director of Instrumental Music,  
Rochester, N. Y.

1. Program by Shortridge High School Band, Indianapolis, Ind. Mr. Lyndon R. Street, Director.
2. Introductory Remarks by the Chairman.
3. "The Musical Possibilities of the Wind Band," Mr. Fred Innes, Chicago.
4. "The School Band as a Contribution to the Educational Program." Mr. Sherman A. Clute, Rochester, N. Y.
5. "The Effect of the School Band on the School Orchestra." Mr. Harry E. Clark, Cleveland, Ohio.

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6. The Value of the School Band in the Small Community." Mr. Forest A. Tubbs, Byran, Ohio.
7. "The Educational Reaction of the National School Band Contest on the Fostoria Schools." Mr. J. W. Wainwright, Fostoria, Ohio.

3:30 "Seeing Cincinnati"—Auto Ride.

## EVENING

6:30 Formal Banquet—Roof Garden, Hotel Gibson.  
 Hostess, Mrs. Frances Elliot Clarke, Camden, New Jersey.  
 Toastmaster, Mr. William Arms Fisher, Boston, Mass.  
 Music, Cincinnati Conservatory String Quartet.  
 Address, Mrs. Edgar Stillman Kelley.  
 Tenor Solo, Mr. Daniel Beddoe.  
 Address, Mrs. Corinne Roosevelt Robinson.  
 Music (Artist to be announced.)  
 Address, Mr. Lorado Taft.  
 Music, Orpheus Quartet of Cincinnati.

## THURSDAY, APRIL 10TH

## MORNING

8:00 Chorus Rehearsal.  
 Orchestra Rehearsal.  
 9:15 Music, Cincinnati Schools—Orchestra or Glee Club.  
 9:30 Annual Business meeting. Reports of Committees. Election of Officers. Invitations for 1925.

## AFTERNOON

2:00 Sectional Meetings—Continued.  
 III. Theoretical Music:

*Division H*

Music Appreciation—Woodward School  
 Chairman—Mr. Ernest Hesser, Director of Music,  
 Indianapolis, Indiana.

1. "The State Music Memory Contest in Ohio." Miss Nelle I. Sharpe, Ohio State Music Supervisor, Columbus, Ohio.
2. "The Project Method in Teaching Appreciation." Louis Mohler, Teachers College, Columbia University.
3. "Teaching the Larger Musical Forms with the Reproducing Piano." Mr. Sigmund Spaeth, New York City.
4. "Learning to Listen." Grazella Pulliver Shepherd, Cleveland, Ohio.
5. "What we Hear in Music." Mrs. Anne Faulknes Oberndorfer, Chairman, Music Division, General Federation of Women's Clubs, Chicago.
6. "Music Appreciation of the Future." Francis E. Clark, Camden, N. J.

*Division J*

High School Harmony—Woodward School

Chairman—Mr. Edward B. Birge,  
 School of Music, Indiana University, Bloomington, Ind.

1. Music by the High School Glee Club, Connersville, Indiana. Mr. Albert Glockzin, Director of Music.
2. Address. Mr. Will Earhart, Pittsburgh, Pa.
3. Address. Mr. Adolph Weidig, American Conservatory of Music, Chicago, Ill.
4. Address. Vincent Jones.

*Division K*

Training the Grade Teacher—Hotel Gibson.

Chairman—Mr. C. A. Fullerton,  
 Iowa State Teachers College, Cedar Falls, Ia.

1. "Presentation of the Responsibility of the Normal Schools, or Teachers Colleges, in the Musical Training of the Grade Teacher." Mr. C. A. Fullerton, Cedar Falls, Iowa.



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*Division L*

Training Instrumental Teachers—Odeon Music Hall  
Chairman—Mr. John Beattie, Director of Music,  
Grand Rapids, Mich.

1. Music by the Conservatory Orchestra. Mr. Ralph Lyford, Conductor.
2. "From the Standpoint of School Music Administration." Mr. John Beattie, Director of Music, Grand Rapids, Mich.
3. From the Standpoint of the Conservatory of Music. Mr. Ralph Syford, Cincinnati Conservatory of Music, Cincinnati, Ohio.
4. "From the Standpoint of the Professional Instrumentalist." Mr. C. D. Kutschinski, Supervisor of Instrumental Music, Winston-Salem, North Carolina.
5. "From the Standpoint of Community Needs." Mr. Edgar B. Gordon, Director of Extension Division, University of Wisconsin, Madison, Wisconsin.

*Division M*

Training the Supervisor—Guilford School  
Chairman—Mr. Paul J. Weaver, Director of Music,  
University of North Carolina, Chapel Hill.

1. "The Training of the Supervisor in Normal Schools," Miss Alice E. Bivens, Greensboro, N. C., President Southern Conference.
2. "The Training of the Supervisor in Conservatories." Mr. O. D. Robinson, American Conservatory, Chicago Ill.
3. "The Training of Supervisors in Universities." Prof. P. W. Dykema, University of Wisconsin, Madison, Wis.

EVENING

8:15 Cincinnati Music Hall. Concert by the Supervisors.  
The Orchestra conducted by Mr. Eugene M. Hahnel, Director of Music, St. Louis, Missouri.  
The Chorus conducted by Mr. William Breach, Director of Music, Winston-Salem, North Carolina.

FRIDAY, APRIL 11TH

MORNING

9:00 Singing by the Conference.  
9:15 Unfinished Business.  
9:30 Report of Educational Council.  
10:30 Reports of State Chairman.  
11:30 Report of Treasurer.  
11:45 Report of Journal Editor.

AFTERNOON

Symposium: Music, the Universal Art.  
2:00 Music.  
2:30 "America's Musical Future Rests upon her Schools." Mr. Edward B. Birge, Indiana.  
3:00 "The Problems of the American Composer." Mr. Edgar Stillman Kelley, Oxford, Ohio.  
3:30 "How the Federation is helping American Music." Mrs. John F. Lyons, President, National Federation of Musical Clubs.  
4:00 "Music's Meaning to Humanity," Mr. Edward Howard Griggs, Author, Lecturer, New York City.  
4:30 Induction of Officers.

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## Southern Supervisors' Conference

D. R. GEBHART, Nashville, Tenn., President  
AGNES MCLEAN, Asheville, N. C., Vice-President

ALICE E. BIVENS, Greensboro, N. C.  
Secretary.

PAUL J. WEAVER, Chapel Hill, N. C.  
Chairman Committee on Publicity.

H. W. STOPHER, Louisiana State University  
Chairman on Transportation.

The second annual meeting of the Southern Music Supervisors' Conference held in Louisville, Ky., November 20 to 23, 1923, was a source of great satisfaction and inspiration to those in attendance. The increased attendance and the enthusiasm of each one there, showed that music in the schools of the South is being recognized and that those working in the Southern States are looking into the future with a broader vision of "Music for Everyone."

The President, D. R. Gebhart, in his message, set forth the purposes of the conference. This led to the appointment of a committee which met during the week to study the details of the message and which at the last business meeting brought in a resolution which provides for a committee, one member from each Southern State, this committee to make a survey of existing conditions, state laws, etc., and to present plans for making music a recognized subject of the curriculums of Elementary schools, High schools, Normal schools and Colleges in the South.

Much of the success of the conference was due to the well planned local program. Miss Helen McBride, Assistant Supervisor of Music, as



ALICE E. BIVENS  
President-Elect

local manager left nothing undone to make the conference an inspiration and a help. All the Louisville forces made us feel welcome and willingly gave of their good work. Work of all grades and high schools was demonstrated and one realized that there was a spot in the South that had had the untiring enthusiasm of one who believed in "Music for All." Miss Bourgard, now State Director of Music in Kentucky, was an inspiration to everyone, generous always and patient in answering the many questions asked of her. The younger supervisors were anxious to know how and why of one with her background of experience.

The Louisville Conservatory with its faculty was most hospitable, throwing open its doors to visitors and cooperating with the Supervisors in every way to make the conference a success.

At the banquet the conference was fortunate in having as the speaker, Mr. A. W. Tams, President of the Tams Music Library, who spoke in a delightful way on present and past conditions of oratorio and operatic productions.

The keynote of the conference was service and the desire to give to all

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By unanimous vote the conference will meet next fall in Winston-Salem, N. C.

The following officers were elected for 1924:

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Mrs. Grace P. Woodman Jacksonville, Fla., Vice-President.

Mrs. Elizabeth Bell Henderson, Tenn., Secretary.

Miss Helen McBride, Louisville, Ky., Treasurer.

D. R. Gebhart, Peabody College, Nashville, Tenn., Auditor.

H. W. Stopher Louisiana University, Baton Rouge, La., Transportation Manager.

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William Breach, Winston-Salem, N. C., Local Manager.

TO NEW YORK STATE  
SUPERVISORS

RUSSEL CARTER,  
*State Supervisor of Music*

My Dear Fellow Workers:

This is an appropriate time for us to consider what we have accomplished in the past and to plan for what we hope to accomplish in the future.

Will you take a little time and seriously answer the accompanying questions for yourself? Acting in the double capacity of the surveyor and the surveyed, will you make a survey of your work and then be governed by the result of that survey?

(1) Do I really believe that skill in music reading ("sight singing") is a desirable accomplishment for the children whom I teach?

(2) If so, are all or any of the classes under my supervision up to the average of music reading ability for classes of their grade?

(3) Are any of the classes retarded as a result of the following causes:

(a) My clinging to stereotyped lesson forms which are unsuited to classes to which they are presented?

(b) My use of teaching devices which merely take up time without making for skill in music reading?

(c) My willingness to be satisfied with the results of "easy work" rather than to insist that the children shall do work which will make demands upon such musical ability as they have?

(d) Any causes which are matters of school administration rather than of music and which could be remedied by conferring with the teachers, the principal or the superintendent with whom I am working?

(4) What steps am I taking to improve any conditions which are interfering with the successful prosecution of work in music reading?

Let us see if the year 1924 can be marked by a real advance in skill in music reading in the schools of the State.

Wishing you a happy and successful year, I am

Very truly yours,

RUSSELL CARTER.

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Arrangements have been made with the many railroad lines running into Cincinnati for a fare and one-half rate to all members of the Conference. To secure this rate it will be necessary for members to present their **MEMBERSHIP CERTIFICATE** at their local railroad ticket office at the time of purchasing their ticket. This Membership Certificate may be secured by sending your membership fee for 1924 to the treasurer, A. V. McFee, Johnson City, Tenn. An enrollment card for this purpose will be found enclosed in this issue of the **JOURNAL. DO IT NOW!**

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MISS LAURA BRYANT, Ithaca, N. Y.

2nd Vice Pres. and Editor.

MISS MARY G. NUGENT, Pittsfield, Mass., Secy.

RUSSELL CARTER, Albany, N. Y.

Treasurer.

It is too late perhaps to extend the customary greeting "Happy New Year", but at least one can express the hope that the opening days of 1924 are a favorable omen for the future.

Uppermost in mind is the coming Eastern Conference at Rochester, March 5-9. Our host, Mr. Charles H. Miller, assures us that he is anxious to show all the different kinds of work being done in the Rochester schools. Wednesday evening of the Conference will probably be "Junior High Night" with demonstrations of part singing, class work, bands and orchestras and possibly an address on Junior High problems attached.

It is an accepted fact that Rochester offers unusual instrumental facilities for students and besides orchestral and band demonstrations, an opportunity will be given to observe development along lines of the exceptional solo instruments—such as oboe, English horn, bassoon, perhaps—and others.

Mr. T. P. Giddings will give one of his musical stunts and several new speakers of wide reputation have been secured. The well-known Dr. Livingston Farrand, President of Cornell University, delivers the opening address of the session, and from New-



MISS LOUISE WESTWOOD  
Supervisor, Newark, N. J.

tonville, Mass., is to come the Rev. McIllyar Hamilton Lichliter who will serve as orator at the banquet; a speaker said to possess great delight and charm. The committee are also endeavoring to secure the rare privilege of hearing Dr. Payson Smith, Massachusetts' State Commissioner of Education.

Every member of the National Conference will be most welcome at this conference. We want the interest and co-operation of every person enlisted in our great common cause and service—the inculcation of a love of song and every form of good music in the hearts and lives of every child in America.

With cordial greetings to every fellow laborer, I am,

Very truly yours,  
LOUISE WESTWOOD.

### BOOK OF PROCEEDINGS

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## EASTERN SUPERVISORS' CONFERENCE

MARCH 4, 5, 6, 7, 8, 1924

Headquarters—Seneca Hotel, Rochester, N. Y.

## PROGRAM

TUESDAY, MARCH 4, 1924

EVENING

Registration, Hotel Seneca.

Eastman Theatre—Movies, Symphony Orchestra, and one act of Opera. (Special for the Supervisors).

9:00 Meeting of the Executive Board at the Hotel.

WEDNESDAY, MARCH 5, 1924

MORNING

9:30-11:30 School Visitation: Washington and Jefferson Junior High Schools and East High School. Elementary Schools, having six grades only: Schools Nos. 9, 18, 26, 27, and 17.

AFTERNOON

1:30-1:45 Ball Room, Hotel Seneca. Community Singing led by Richard Grant.

1:45-2:15 Address of Welcome by Dr. Herbert S. West, Superintendent of Schools, Rochester, N. Y. Response for Conference by the President.

2:20 Address. Dr. Livingston Farrand, President of Cornell University.

3:30 Eastman Theatre—Philharmonic Orchestra, Mr. Albert Coates conducting.

EVENING

7:30-9:30 Monroe Junior High School. Program and demonstration by four Junior High Schools.

Ball Room, Hotel Seneca. Informal Reception.

THURSDAY, MARCH 6, 1924

MORNING

8:30-11:30 School Visitation. West High, Madison and Monroe Junior High Schools. Grade Schools Nos. 19, 16, 29, 25, 28 and 8 having 7th and 8th years.

AFTERNOON

1:30-2:00 Ball Room, Seneca Hotel. Business Meeting. Election of Officers. Announcements.

2:00-3:00 Concert. High School Alumnae Choral Club, Ithaca, N. Y., Miss Laura Bryant, Director.

2:00-3:30 Address. Dr. Payson W. Smith, Mass. State Com.

3:30-4:00 Voice Testing. James D. Price, Hartford.

4:00-4:15 Chorus. Eighth Grades, Conductor to be announced. Schools Nos. 25, 37, 41, 43, 11, 28, 8, 10, and 1.

4:15-4:30 Songs. Mr. Edmund Albert Brown.

4:30 Discussion. Junior High School Problems. Charles H. Miller Presiding.

EVENING

7:30-9:30 Monroe Junior High School. Concert by the Vocal and Instrumental Departments of the Senior High Schools. Alfred Spouse, Supervisor of High School Music. Jay W. Fay, Supervisor of Instrumental Music.

10:00 Dancing in Gymnasium. West High School Orchestra demonstration superior dance music. Sherman A. Clute, conducting.

FRIDAY, MARCH 7, 1924

MORNING

Ball Room, Hotel Seneca

9:00-9:45 Demonstration of Voice Teaching in High School; First, second and fourth years. Alfred Spouse, Supervisor of High School Music, Rochester, N. Y.

9:50-10:20 "The Proper Emphasis in School Music Teaching." George Oscar Bowen, Public School Music Dept., University School of Music, Ann Arbor, Mich.

10:20-11:20 Elementary School—Class demonstration Grades three, five, seven and eight.

11:20-12:15 Piano Class demonstration from the classes of Miss Dora Myers, Rochester, N. Y. Conducted by Miss Hazel Gertrude Kinscella, Lincoln, Nebr.

## AFTERNOON

1:30- 1:45 Cantata—"The Lady of Shallott"—Bendall. City Normal School, Mrs. Helen Decker, Conductor.

1:45 2:15 "Intonation." T. P. Giddings, Supervisor of Music, Minneapolis, Minn.

2:15- 2:30 Selection—Boys' Glee Club and Male Quartet, East High School, Arthur E. Ward, Conductor.

2:30- 3:00 "The Progress of Music Appreciation" Franklin Dunham, New York City.

4:00 Kilbourn Hall. Concert by the Faculty and Opera Department of the Eastman School of Music. (Complimentary to members of the Eastern Conference.)

## EVENING

6:30 Ball Room, Hotel Seneca. Banquet.

SATURDAY, MARCH 8, 1924

## MORNING

8:00- 1:00 Monroe Junior High School. Instrumental Conservatory. Seventy classes, twenty teachers. Under the direction of Jay W. Fay Supervisor of Instrumental Music, Rochester, N. Y.

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During the session of the Music Teachers' National Association held in Pittsburg, Pa., during Christmas week, an incomplete meeting of the newly created National Research Council of Music Education was held. Since less than half of the membership of fifteen were able to be present, the meeting was informal in character and Chairman Earhart directed the discussion along such lines as might be productive of suggestions for future deliberation of the Council. Most Conference members will recall that at the Cleveland meeting the old Educational Council resigned in a body and that the somewhat larger body was elected in accordance with the Constitutional provisions under which the National Research Council was authorized. This body is free to work under rules determined upon by its own membership and one of the first items suggested at the Pittsburg meeting was that a committee be appointed to draft suitable rules of procedure as to organization, purposes, methods and places of meeting. The preparation of such rules of procedure is now under way and will be presented to the Council for its adoption.



JOHN W. BEATTIE  
Supervisor, Grand Rapids, Mich.

Subjects for investigation by the Council have been suggested and members present were of the opinion that study of five subjects might be undertaken during the time that the present Council remains in office. Three members will be assigned to each subject and the subjects and assignments will be announced in a later issue of the Journal.

The writer had little opportunity to attend sessions of the Music Teachers' National Association but the opinion

was frequently expressed by various members that the meeting was the most successful held in recent years. The usual plan of conference, business meetings, addresses and concerts was carried out and the attendance seemed very satisfactory to those in charge. Two of the most interesting sessions were those devoted to vocal problems and to consideration of the troublesome problem of school and college credits for work in applied music. This latter discussion was handled entirely by heads of music departments in colleges and it was most suggestive to learn how desirous these college men are of co-operating with the music supervisors in some solution of the question involved.

A number of people prominent in both the M. T. N. A. and the M. S. N. C. were to be seen in the Convention Hall or about the lobby of the Hotel Schenley. Our good friends Peter Dykema, William Arms Fischer, P. C. Clapp, George W. Gow, Charles Boyd, Earl V. Moore and Carl Engel were among the speakers who are well-known to Conference members. Hustling Franklin Dunham, dignified Edward Birge, and smiling Bill Breach were others whose presence seemed entirely natural and pleasing to their numerous friends.



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## CONFERENCE STANDING COMMITTEE

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B. F. STUBER, Akron, O.

## NATIONAL SCHOOL AND BAND CONTEST

RUSSELL V. MORGAN, Cleveland, O.

Last year in Chicago under the auspices of the Chamber of Commerce of the Associated Music Industries, was held the first national contest of public school bands. About thirty-five bands were entered and twenty-five bands competed in the contest, which was won by the High School Band of Fostoria, Ohio, and by the Grammar School Band of Joliet, Ill. With two exceptions, most of these bands came from a short distance, and it was thought advisable to put the contest on a larger scale and make it possible for many more bands, located at a greater distance, to participate. Accordingly, application was made to the National Conference of Music Supervisors to take over this contest. It will be handled this year for the Conference by the Standing Committee on Instrumental Affairs in co-operation with the National Bureau for the Advancement of Music.

The contest will be conducted in a series of semi-finals, beginning with the various states—then groups of states—and lastly by a National contest. As soon as a minimum of ten bands from any State make application, the time and place for a State contest will be selected and a group of three judges will be appointed by the National Committee. If, at the conclusion of a number of State contests, at least five bands from regions to be determined by the Committee, wish to enter a regional contest, sim-

ilar arrangements will be made. Finally, if at least three out of five regions qualify for the final contest, it will be held at some central point and every opportunity will be afforded the competing bands to make the trip.

The contest will be for Grammar School, Junior High School, and Senior High School Bands, any entering band competing against others in its own class. Three selections will be required, the first to be a march selected by the band itself, not to be judged, but to serve as a "warming up". The second piece will be selected by the Committee, and played by every competing band. The third piece will be selected by the band itself, from a list of twenty pieces drawn up by the Committee, thus affording all the bands an opportunity of becoming acquainted with a wide range of excellent music.

As there was some dissatisfaction last year with the methods of judging the Committee has decided to provide three judges for each contest, each to act independently and without knowing the name of the contesting band. At the conclusion of the contest, the marks will be added together and divided by three, so that no judge will have an opportunity of talking over dissenters from his opinion. If it is decided to consider deportment and appearance, a fourth judge will be furnished whose marks will be taken in connection with the judge

ments on precision, tone, balance, technique and interpretation.

As before, very substantial prizes will be offered in each class. These prizes will be given by the Associated Music Industries, who were very much pleased with last year's results, and wish to make the contest more extensive and of greater educational value.

Announcements will be made shortly as to all the conditions for entering, and a list of contest pieces will be furnished every supervisor interested in entering his band. Before such announcements are made, correspondence is invited, and communications should be addressed to Jay W. Fay, care of National Bureau for the Advancement of Music, 105 West 40th Street, New York, N. Y.

In arranging the program for the Cincinnati Conference, President Miessner has recognized the educational value of the school band and has assigned it a sectional meeting at which its problems will be discussed. Mr. Fay is Chairman of this meeting, and will have as speakers a band man of national reputation, whose name will be announced later and several school men of great experience and real authority on public school band matters. Mr. Sherman A. Clute, of Rochester, N. Y., will speak on the educational possibilities of the school band. Mr. Harry Clark, of Cleveland, Ohio, will discuss the reaction of the school band on the school orchestra. Mr. F. A. Tubbs, of Bryan, Ohio, out of a long experience with school bands, will consider the value of the school band in the small community, and Mr. J. W. Wainwright, whose band won the National Contest at Chicago last year, has consented to come to Cincinnati and describe the reaction of the National Contest on his own work in the Fostoria schools. A school band will be present to demonstrate.

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## THE SYMPHONY ORCHESTRA IN THE PUBLIC SCHOOL

### THE KANSAS CITY (MO.) PLAN

The world's largest permanent symphony orchestra audience is to be found in Kansas City, Mo. This is a short and simple statement, but the story of the audience and of the work of the woman who is responsible for its creation robs it of extravagance. This symphony audience is made up largely of children. Throughout the concert season just closed each of the six symphony concerts was attended by approximately 10,000 children.

The programs of the concerts had been arranged primarily for the children of Kansas City, who are trained in the understanding of good music by a course in appreciation conducted under the guidance of Mabelle Glenn, director of music, city schools. This course is a model of its kind, and the children not only knew, understood and loved the music being played, but also the instruments which were playing it. Before the orchestra was seated for the first concert the audience was eagerly awaiting it. Every child present was on the alert to see the players, for he or she knew just which instrument player would sit in this chair or that, just why they sat there, just what his instrument would look like and how it would sound. When the music began, it was found that the audience knew all about the composition and its composer as well. "In the Hall of the Mountain King," by Grieg, and Grainger's "Shepherd's Hey" are favorite short compositions with the Kansas City children. "Träumerei," "To a Wild Rose" and Mendelssohn's



MABELLE GLENN  
Supervisor, Kansas City, Mo.

"Spinning Song" are nearly as popular.

#### *How the Works Are Studied*

Each composition is studied until it has a definite story and meaning in the minds of the children. At the symphony concerts the great audiences of children live over the stories and emotions which the music conveys. So carefully had this been worked out in Weber's "Invitation to the Dance," played at the second junior concert,

that at a certain point near the beginning and just before the couple are represented as moving away in the steps of the dance, the thousands of children turned delightedly to their teachers and to each other and said in a general whisper: "He's asked her to dance!" One of the programs for the children included various kinds of dance music, and a special study of such was made in the appreciation classes. The children can now instantly recognize a minuet, a Spanish dance or a folk-dance.

Although every school owns its own phonograph records, Miss Glenn has a library of records which are checked out as needed to the schools on the same system as books are checked out. It seems that it is not enough that the children hear the selections in class or when they gather about the school phonograph at noon, but they must buy the records out of their savings and take them home to play and explain to father and mother. As a result there is very little demand in Kansas City for the jazz type of records.

Every day at noon, in every ward in the Kansas City schools, clumsy little boys in rough shoes and big-collared sweaters and little girls by the score leave their favorite games to come indoors to listen while "teacher" plays the phonograph in the hall. Twenty-five years from now seats at orchestra concerts will be at a premium in Kansas City and impatient throngs will besiege the ticket window. Having gained entrance to the hall, these thousands (some of today's children grown up) will sit in breathless, eagre anticipation until the conductor raises his baton.

Miss Mabelle Glenn, Director of Music in the schools of Kansas City, and who is responsible for these unusual activities, says:

"The great majority of people will become listeners rather than performers of music. Therefore music listening, under skillful guidance, should constitute a large part of a child's musical training. If we truly believe that 'popular music is, after all, only familiar music,' we must know that the work of making the best music popular is in the hands of the public schools. It seems to me that in our high schools musical appreciation developed through directed listening should be offered to all students. Music to the large mass of students should make the same appeal as courses in English literature, designed for those who have no expectation of becoming professional writers. A course in 'listening,' beginning in the kindergarten and extending through high school, has been a dream of mine for some time. To make such a course possible, there must be a phonograph in every school building and a means of getting the desired records. I feel that our listening lessons from fourth grade through high school should directly prepare our pupils for the afternoon concerts given by the St. Louis Symphony each month. At least one music lesson a

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week for the month preceding each concert should be given over to the study of the selections to be heard at that concert. These selections should be studied for melodies, content, form and tonal effect of certain combinations of instruments, as well as for story and place in musical history. With proper preparation, do you not see that our children are going to listen on the concert day with an eagerness and interest that is seldom present in adult audiences? The greatest value of all of this is the influence on the type of music brought into the home. *Saturate* children with good music, and the urge for more will come from them."

The orchestra concerts are given in the huge auditorium where the poultry shows and similar events are held. Before the first children's concert was given, Miss Glenn was warned by pessimists that the project could not be carried out and that it would not pay for the effort. But anyone who has stood, on orchestra concert day, on the corner opposite Orchestra Hall entrance and watched thousands of eager, happy children come down the street at once—so many of them that all street traffic is necessarily stopped for the time being—knows that it *can* be done and that it pays richly for the investment of time and effort!

---

## THE SYMPHONY ORCHESTRA AND MUSIC APPRECIATION

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Effective work has been accomplished during the past year in the City Schools of San Diego, California, under the direction of Annie Marie Clarke, Supervisor of Music in the Elementary Schools.

Music appreciation under Miss Clarke's direction is taught throughout the school year. Only a few selections are brought before each class for intensive study. Six selections are studied by the First grade, eight by the Second and two additional, progressively for each year.

Miss Clarke's definition of Music Appreciation is not simply enjoyment of music. She does not aim to merely educate pupils to enjoy music but to evaluate every aspect of a composition, such as the mood of composer, the adaptation of rhythm and figure to the subject matter, etc., and students are encouraged to express their understanding of the music in dramatic action.

The pieces are presented to the children in the schools by means of phonograph records. In presenting the work "the drawing out" rather than the "pouring in" process is used, that is by adroit questioning the children are made to think about the musical content of the piece and develop an active rather than a passive listening attitude. At all times the music is studied rather than the hundred and one things that might be taught "about" the music.

For the first year's work descriptive music is used exclusively, to open up the children's consciousness to the fact that music is a language capable of conveying to him ideas, pictures, moods and emotions which he can recognize and understand. Music capable of dramatization is chosen for the lower grades and that which is obviously descriptive is given at first in all the grades. From this the children are led on to music that is less obviously descriptive, until their power of mu-

sical discrimination and discernment grows to the point where they can understand music that is not intended to be descriptive,—or the so called Pure Music.

A series of concerts was given by the orchestra of the Cabrillo Theatre, one for each grade, at which the compositions studied in school were presented. The children were already thoroughly familiar with the music and loved it, but they had never actually seen the instruments which produced it. Therefore it was made a special feature of the concerts that each piece should be presented with exactly the same instrumentation that the children had heard on the record, so that they might have a chance to "see" what they had heard.

The director of the orchestra, Mr. Emmet R. Gaderer, made orchestrations from the records used in the classes. He visited the schools with the supervisor until he had actually seen every piece presented to the children, and knew what they had been taught about it before they came to the concert and also the method of handling the classes.

The unusual ability of Mr. Gaderer in dealing with the children at the concerts was an important element of their success. The concerts were very short, from thirty to forty-five minutes. Demonstrations of the orchestral instruments were alternated with the numbers of the program. In the middle of the program the children were allowed to stand and play a rhythmic game of "Follow my Leader." In fact the concert was arranged entirely from the standpoint of the child audience. The Director introduced the drummer and trap player as "the funny man of the orchestra." The drums were played in imitation of the rolling of thunder, marching of soldiers, etc., and the children much to their delight were shown how the drummer makes the lion roar, the

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whistle, the clock tick, a train pull out of a station, and other descriptive effects.

After the first piece was played there followed a demonstration of the string section, the violin, viola, cello and double bass. In each case the player held his instrument up where the spot light could play full upon it while the director named and described it, also the musician played a few phrases to demonstrate the musical possibilities of the instrument. After the second number was given, the woodwinds were demonstrated, and so on until each of the orchestral choirs had been presented, as well as the numbers on the music memory list.

Given under conditions such as these, it is needless to say that the children enjoyed the concerts. So enthusiastic were they that in many schools they did not want to talk about anything else the rest of the day, and the wise and far seeing teacher took advantage of this opportunity for oral and written expression, or let the children draw pictures of what they liked best about the concert. Some children made books in which they pasted pictures of the instruments of the orchestra and wrote stories about what the director had said.

Much credit is due to the generosity of Mr. Robert Hicks, the owner of the Cabrillo Theatre where the concerts were held. When the idea of giving the concerts was first presented to him, he was told it would probably not be a paying proposition, as it was desirable to charge the children not more than ten cents admission. He gladly met the deficit on each concert, and is planning to continue the work next year, when he moves into a splendid new building, which will have a seating capacity that will easily accommodate the children of one entire grade from all the city schools of San Diego.



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## RHODE ISLAND SUPERVISORS ANNUAL MEETING

The Rhode Island Music Supervisors' Association held its annual meeting on Thursday afternoon, October 25, at the new Commerce High School, Providence, Rhode Island.

Before the business meeting, an address was given by Mr. James D. Price of Hartford, Conn., who spoke on the Organization and Conduct of School Orchestras. As this was open to the public, there were several grade teachers and grammar school principals present. At the close of this most interesting and helpful address, Mr. Price very kindly answered questions in regard to various problems confronting some of the members who conduct orchestras, after which the President, Miss Anna McInerney, called the business meeting to order.

The following officers were elected to serve for 1923-24: President Miss Anna L. McInerney of Cranston; Vice-President, Mrs. Della A. Greer of Pawtucket; Secretary-Treasurer, Miss Elsie S. Bruce of West Warwick.

The membership of the Association has increased this year, totaling thirty members of which twenty-six are active, one associate, and three honorary.

Previous to the meeting, a luncheon was given by the Association at the Hotel Dreyfus in honor of Mr. Price, at which twenty-five were present.

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Love to Jack and tell him you won't stop teaching just yet.

Sincerely,

JUNE.

## Book and Music Review

Conducted by WILL EARHART, Pittsburg, Pa.

*Introduction to Music Appreciation and History.* Dorothy Tremble Moyer. Oliver Ditson Company.

The appearance lately of so many new books designed to further the development of music appreciation among children and adults is of heartening significance. Evidently the obvious truth that appreciation is the one proper end of all musical activity, the one end that can finally justify the presence of music on earth and in human life, is gaining ground.

Of course appreciation cannot be taught, but it may be caught. To what extent it can be caught from a book, as compared with the direct influence of an artist-teacher, is problematical. But I am free to say that this little book makes it appear less problematical to me than it has in connection with many—I almost said any—other books. The author knows just where the innermost core of beauty in music lies: and she is sufficiently haunted by a sense of the imminent presence of beauty to cause her language to have the desirable sympathetic quality even while she discourses on primitive scales. So there is more than a chance that a sense of reverence for beauty will blow across the young reader's mind even while he cons the facts of history, biography and form which always cluster on the frontier of the sacred ground of music itself, when we study (?) music appreciation.

It is not easy to give illustrations of the means by which the author maintains the proper affective coloring throughout all intellectual analyses and discussions, even did space make it possible to do so. It is a

pervasive quality, never lost, springing out of the authors own profound and ever-present sensitiveness to beauty.

The book is practical and would make a better textbook for high school classes, in my opinion, than any I have seen. Besides its text and ample printed musical illustrations, it has sets of review questions at the end of every chapter that are very wise and fine; and it contains lists of phonograph records, a clever and helpful chronological table, and other concrete suggestions that give it the full measure of practical value.

*Monograph of School Music.* Frances Wright. University of California. Southern Branch Press.

The Monograph by the Associate Professor of Public School Music in the Southern Branch of the University of California is chosen out of a pile of publications awaiting review because it promises to give aid to inexperienced teachers who need it, rather than enrich the library or repertoire of the experienced.

The book is in the nature of a condensed, clear, illuminating outline and handbook for teachers. It may perhaps be best described to Conference members by stating that it has something of the character of the "Standard Course" adopted by the Conference, enriched greatly by the addition of detailed information, discussions of teaching problems, definition of the psychological characteristics that determine the course for children at each year of their school life, lists of phonograph records desirable for appreciation work (classified by grades),

and bibliography. The definition of psychological factors that must direct the course at each grade is especially valuable.

The work contains only twenty-three octavo pages; but years of study, thought and experience are crystallized in that small space, and lie there for the help of the less experienced teacher.

*Betty and the Symphony Orchestra.*

Elizabeth A. Gent. Theodore Pres-  
ser Company.

This is a pleasant little pamphlet, written in a style that will make it very attractive to children. It contains pictures of the instruments of the orchestra as well as much information very interestingly set forth. The instruments are introduced one by one to Betty and tell their own story of their nature and use. Their opinion of themselves in comparison with other instruments of the orchestra are occasionally voiced, and are very enlightening. Every supervisor should examine this clever little booklet with a view to getting it in the hands of as many children as possible.

*Fundamentals of Music.* Karl W. Gehrken. Oliver Ditson Company.

Professor Gehrken—our Karl—has done another thoroughly good piece of work in constructing this treatise. It will undoubtedly add measurably to the reputation he has gained through earlier books.

"Fundamentals" is the first book of a four-book "Study Course in Music Understanding" for American club women planned, approved and now being advanced and operated by the National Federation of Music Clubs. It fulfills perfectly the prescription drawn for such a set of books, in that it is (1) authoritative, (2) concise, (3) readable. It may be added that in addition to being readable (though concise), it is likewise

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comprehensive, (though concise). It is, in short, a splendid textbook, practical and interesting and attractively gotten up by the publishers. The fact that it was written specifically for a known public, of known interests and definite intentions, has kept it from roving even momentarily into any tangential paths of academic or impractical character.

And for the same reasons the book is assured of large and tremendously influential use. Book and readers considered together represent, in all truth, a new and stupendous force for the advancement of music in our country.

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*Music Appreciation for Little Children. Music Appreciation with the Victrola for Children.* Educational Department, Victor Talking Machine Company.

These two books, for the compilation of which we are indebted to Mrs. Frances Clarke, are invaluable guides and hand-books for the teachers. Both are the product of the widest observation, experiment and experience. They are intended to aid the teacher to begin sound educational work in music appreciation by means of the phonograph, and they do that extremely well. Perhaps there is too much thought given (and therefore stimulated in the reader) to what children will say and do to prove to the teacher that they are becoming appreciative and educated in music and that teacher's pedagogical prowess has therefore not been exerted in vain. Especially may this be true in connection with little children; and this ever present danger of losing an intangible and precious mood in the clang of talk, and of bartering away a rare spiritual experience for a lower type of reaction is accordingly accentuated.

But the great values that are present elsewhere in such abundance in

both books quite overshadow what some, perhaps only this present critic, may think a grievous fault. These values are almost invariably of an extremely practical kind. Among them may be mentioned the giving of all the information conceivably necessary to the full discussion of an exhaustive repertoire of musical compositions, all of which are adapted to presentation to children; the arranging of these compositions into *graded courses* for specified years; and the presentation of suggested lesson plans that recommend a mode of approach as well as the material to be included. With so much of concrete help given the teacher will be able to construct a course; and the atmosphere of its treatment each may create for himself, as teachers must always do anyway.

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*Reading Lessons in Music Appreciation.* Mabelle Glenn and Edith M. Rhett. C. C. Birchard & Company.

Unlike the other books on music appreciation reviewed in this issue, this is not a book for teachers or a book for junior or senior high school pupils, but is, as its title implies, suitable for reading by or to elementary school children. This place it well supplies.

A book on this subject for elementary school children cannot reach the stature of a complete and systematic exposition. This book does not pretend to do so. It is a collection of readings written by the authors "to assist in preparing children for a series of Symphony Concerts". But by the time the book has discussed all the composers, forms of composition and specific works included in the series, and has prefaced the specific discussion by chapters on the Orchestra and the Symphony, almost all facts and points of view necessary to the appreciation of music (and some

points of view that are *not* necessary!) have been introduced and well developed. The mistake is many times made, in connection with what purport to be explanations of the compositions included in the volume, of painting a word picture and giving the ear not one single thing to do. This practice reminds one of the old fashion of teaching a rote-song, which consisted in a more or less effective exegesis of the text, which consumed most of the lesson time with a moment or two at the close in which some of the tune was heard.

But it is a common error, because it is the only thing one can immediately think of doing, especially in connection with little children, and it creates much interest—though, to be sure, the interest is not specifically musical. Besides, the book is, in all other respects, sound and helpful; and as the grades it ministers to are so illy supplied, we look upon it thankfully as a blessing, even if a slightly mixed one.

#### MUSIC IN PUBLIC LIBRARIES

How many Public Libraries in the United States have a Music Section?

To discover the answer to this pertinent query, a questionnaire has been sent out by the national Chairman of Library Extension, Mrs. J. H. Hirsch, in an effort to establish *a music section in every public library in the country*. No small task, this. Yet, as Mrs. Hirsh says, there is no better medium for the dissemination of news to a large portion of our people than through the public libraries, which reach alike the club members and those outside of its circle. Through the state library chairmen the survey is being made, and music news, scores, and reference books are being added weekly to libraries which never had such a department before. The Federation believes this to be of inestimable value to every community.

#### BY AUTOMOBILE TO CINCINNATI

Cincinnati by reason of its central geographical location, was selected as the intersectional point for the Atlantic-Pacific highway and the Dixie highway. There are a vast number of other improved highways converging into Cincinnati which branch out in a network to all points of the compass. It is the southern terminus of the CCC Highway and the northern terminus of the LLL Highway, which traverses central Kentucky.



HOTEL GIBSON  
Cincinnati  
Conference Headquarters

Daily, during the fall and spring months, dozens of automobile tourist parties may be seen passing through Cincinnati to and from the South, and this ever growing volume of traffic attests most thoroughly to Cincinnati's importance as a southern gateway. During the summer months there is a heavy volume of automobile tourist traffic east and west, and with the completion of the Atlantic-Pacific Highway, which is promised by next

fall, the amount of east and west bound automobile traffic is expected to reach huge proportions.

Possessing unusually good hotel accommodations and facilities of every sort which make a natural appeal to the automobile tourists; with a galaxy of scenic and historic points of interest in and around the city, Cincinnati augurs well to become one of the most important cities, from the standpoint of the automobile tourist, in the United States.

With the Queen City, as it is familiarly termed, occupying this enviable position at the cross-roads of the country's most important automobile highways, it is imperative that meth-



MUSIC HALL

ods be employed for providing information concerning the city and its environments and such other data and advice as the tourist may desire. Therefore, working to this end the Cincinnati Chamber of Commerce, together with the local Automobile Clubs, are in a position and willingly do render every assistance possible in recommending garages, hotels and mapping out tours covering points of interest in and around the city. The Cincinnati Automobile Club has established a free automobile tourist camp located on Victory Boulevard, which is one of the main approaches to the city.



HOME OF SYMPHONY ORCHESTRA

When the Music Supervisors' National Conference meets in Cincinnati in April undoubtedly a number of them, located in cities at no great distance from Cincinnati, will employ their automobiles for the purpose of reaching their convention. With the unusually large number of automobile routes available from the north, east and west, the splendid conditions of these highways and the camping, garage and hotel facilities available here, anyone preferring to drive to Cincinnati, rather than employ steam railroad transportation, may be assured of a comfortable and pleasant journey, and adequate means at this end for comfortably accommodating him.

The Cincinnati Chamber of Commerce will be glad to furnish any information desired in connection with the subject upon request, and it has available for distribution a very interesting little booklet entitled "CINCINNATI FOR THE TOURIST," which will be mailed free upon request.



ART MUSEUM

## SOME PSYCHOLOGICAL ASPECTS OF PUBLIC SCHOOL MUSIC

HENRY T. MOORE, Professor of Psychology, Dartmouth College.

It always requires a great deal of temerity for a college professor to try to show the way to a group of practical minded men and women, and when I agreed to talk before a convention of music supervisors I was forcibly reminded of a retort that a Pittsburgh boy is said to have made to Billy Sunday. He had just been showing Billy the way to the Pittsburgh post-office, and when he learned that the sermon that night was to be on "The Way to Heaven", he said somewhat doubtfully: "What? You are going to try to show the way to heaven when you don't even know the way to the post-office!"

I think that there is much to be said in favor of the boy's point of view, and yet I feel that it is often helpful to approach the practical problems of the public school by way of the college. Those of us whose business it is to teach in the colleges are peculiarly aware of the immense task that still lies ahead of public school education along the line before we may look forward to the day when freshman classes will bring to us young men whose cultural background has been satisfactory. An instructor in freshman English was recently taken to task by an irate parent on account of his son's failure to pass in English, whereupon the instructor himself became somewhat irate, and wrote back: "Has your son ever heard you express a broadly rational conception, ever joined you in any fine sport of the mind? Have you brought him up on noble legends, read Shakespeare to him before bedtime? When he awoke, did his eyes rest on beautiful pictures? Did you ever take him to an orchestral concert, or to a really good play? Your son's face and actions and speech have already an-

swered these questions for me. You have stuffed his mind with dull platitudes, have done everything that you could to convince him of the impurity of original thought. You have crammed his soul with ugly chromos, jazz, movies, yellow journals, and sensational magazines. You have addressed your son every day for eighteen years in ungrammatical, ill-chosen, and fumbling words. Yet you do not blush to toss him to me with a 'Here! Make a scholar of him!'

The indictment of this particular parent is unhappily an indictment of America as a whole, of its failure to provide the average boy and girl early in life with the love of the finest things in life. This failure, in so far as it concerns musical education, seems to depend in the first place on the lack of a clearly defined goal. We are apt to try to make progress without a clear enough vision of the end to be attained. It is very much as in the case of the negro who had sat down on a hornet's nest, and who was rapidly retreating down the road when someone asked him where he was going. He said: "I'm not going anywhere. I am just getting away from the place where I was". If we are going to do more than just get away from the place where we were in music, we must keep on redefining our purposes, and keep trying to think out each particular problem with reference to the final goal that we wish to attain. I should like before launching into my subject proper to bring up one or two points in regard to this goal, as they will have a constant bearing on the statements that I shall make later.

First of all, it will be generally agreed, I believe, that the aims of public school music should be demo-

cratic. Our goal is not so much the stimulation of the gifted few, as it is the musical education of the average boy and girl. The musically gifted person will naturally be drawn to music as to a magnet, and if given ordinary opportunity will find his way to the special training that his special talents demands. Our problem is rather the cultural uplifting of that vast public that is commonly referred to as "the great unwashed". While this point be generally admitted in theory, it is one that is too easily slurred over in actual fact. It is always more tempting to try to raise one promising student a hundred inches than to try to raise one hundred mediocre students one inch, but it must be repeatedly emphasized that our duty is not to the private pupil, but to the great public, and this public demands a very particular understanding of its likes and dislikes, and of the steps by which it can be naturally led to the highest enjoyment of music.

As we contemplate the cultural needs of this public, our next question is this: "Is the primary aim of public school music to develop knowledge of music or desire for music? The two aims are not incompatible. The highest desires cannot exist without a fairly adequate background of knowledge, nor can one go very far in the pursuit of any kind of knowledge without having had a genuine thirst for that knowledge aroused in him. But the psychological process of cultivating desire is distinct from that of acquiring knowledge, and if we must put the emphasis at one point rather than another, I have no hesitancy in saying that it should be on desire for music. The ideal type of pupil that the supervisor should have in mind is one who finishes high school with a genuine enthusiasm for good music rather than one who knows any particular number of facts about music.

Within the past twenty years the

psychology of desire has received a very special treatment at the hands of a school of psychologists known as the psychoanalysts, headed by Freud of Vienna. Many of their claims have been greatly exaggerated, but they have succeeded in driving home the great importance of unconscious wishes in mental life, and the need of keeping our conscious efforts in harmony with these unconscious wishes. If we tried to state the cardinal principle of this modern psychology of desire in popular language, it would read something like this: Artificial interests are useless; it is only the genuine enthusiasms—that is, those that have the unconscious support of natural proclivities, that will prove fertile in the long run. As a concrete case of what is meant, let us take an artist whose underlying wish is for money or fame rather than for the creation of beautiful things. The artistic work of this man will be sterile in comparison with that of a man whose heart, as we say, is in his work; that is, a man whose unconscious drives are naturally directed toward creating something beautiful.

Let us apply this principle to the problem of directing a child's growing interest in music, and particularly to directing his interest away from cheap music toward good music. We must begin by recognizing that there is no moral obligation for any human being to enjoy one kind of music rather than another. The question of his enjoyment or non-enjoyment is a question of honest fact, and has nothing to do with his ethical code, or even with his taste in other matters than music. If now we take a kind of a moralizing attitude, and try to force pure music on children ahead of their naturally developed interest in it, what will be the result? When they leave their classes and go home they will at once revert to the cheaper music that they have been forced to sup-

press; and besides, they will carry with them an unnatural dislike for the kind of music that has been put up to them as a matter of duty. Children can be lured away from cheap music, but they cannot be forced away from it, because even cheap music falls in line with certain unconscious trends that cannot be merely suppressed. What are these trends?

Two years ago I made an experimental study with Professor Gilliland, now of Lafayette College, of some of the effects of classical and popular selections played on the phonograph. The two selections representing classical music were a record from the first movement of Beethoven's Fifth Symphony and one from Tschaikowsky's Sixth Symphony. The two selections representing popular music were a fox-trot and a one-step, both of a very lively sort. We were interested in measuring both the immediate and the long time effects of repeated hearings of these records. We had as listeners more than fifty college undergraduates, and we examined each of these men with a view to finding out what feelings each musical record aroused in him; also, what changes it brought about in his muscular strength, in the quickness of his muscular responses, in the steadiness of his muscular control, in the rate of his heart-beat, and in his facial expression as indicated by photographs taken at repeated intervals during the experiment.

The results of this experiment throw some interesting light on the nature of the appeal of popular music. The first hearing of a lively popular selection causes a very definite increase in the strength of grip, and in the speed and steadiness of muscular action; and it quickens the heart beat very perceptibly. The measurement of these physical processes showed them to be from three to eight per cent higher after the first hearing of

the popular selection than after the first hearing of the classical selection. Also the photographs show that as the subject first listens to a popular piece there is a tendency to hold the head erect, to look straight ahead, to assume an easy, smiling expression, as compared with a slightly puzzled, uncomprehending expression when he is listening for the first time to the classical selection. In short, the strongly marked rhythm of the popular piece instantly increases one's energy by about five per cent. It is little wonder that the undeveloped mind of the child is most immediately and naturally caught by music of strongly marked rhythm, when we consider how much of a child's happiness is a mere 'joie de vivre', an aimless letting out of nervous energy. Furthermore, it is no wonder that a tired adult can often turn with profit to this most primitive form of musical appeal. A musical supervisor of wide experience told me that he saw the director of music in a city in the Middle West at the end of a solid half hour of hard work with his chorus on Coleridge-Taylor's "Hiawatha" throw down his baton and ask them to sing "The Long, Long Trail" and other decent street songs for three minutes. He said that the change gave the class a refreshment that was wonderful to see, and that they then took up their serious music again with the greatest of zest.

But I have not finished with the results of our experiment. We studied also the long time effects of repeated listening to each of the four records. At the end of twenty-five repetitions of the experiment the photographs showed an expression of bored listlessness in response to the jazz pieces; in fact, some of the men threatened to break the records if they had to listen to them many more times. In contrast with this slumping attitude was the alert attention shown in the pho-

tographs of men listening to the Fifth Symphony for the twenty-fifth time. The slightly strained and puzzled look had been replaced by a decided erectness of posture, a steadiness of gaze, and other subtler evidences of interest; and the reports on the enjoyment value of the selections had shown a marked increase favorable to both Beethoven and Tschaikowsky. Even the measurements of strength of grip were now slightly in favor of the classical music. The experiment had thus made clear in a very short time how naturally the interest dies out in a piece of music that has no structural appeal. It also made clear how certain it is that good music will in time develop interest if heard sufficiently often with an unprejudiced mind.

If this is true, it may be asked why it is that children as a matter of fact so often form an antipathy to classical music. And this question brings us to another psychological principle that has the somewhat formidable name of "substitute response", or "substitute emotion", as we had better call it here. An example will help to make clear what is meant. If we take a young child who is not afraid of the dark but who is afraid of loud noises, and let him on several occasions hear a loud noise in the dark, he will then be afraid of the dark. As a second example, let us suppose that two men come into a strange city of which neither of them knows anything. One of them has the misfortune to have his pocket picked during his first twenty-four hours in the city. The other one happens to fall in with people who are exceptionally cordial and kind to him. The first man will at once begin to develop an antipathy to the city itself, while the second will feel that the place has something of charm about it. The two examples illustrate the principle that whenever we experience either agreeable or dis-

agreeable emotion in connection with any new impression, we tend to attach the emotion to the impression itself.

This principle is constantly at work in the way a child acquires prejudices for or against good music. He may be asked to listen to a rather long piece of unfamiliar classical music, one that is somewhat too hard for him, and it may be intimated to him that unless he shows some appreciation of it, there is something wrong with him. He doesn't particularly appreciate it at the time, and the thought that there is something wrong with him is a distinctly disagreeable one; so he at once begins to connect this unpleasantness with the music itself. Suppose instead that we always took pains at first to motivate his interest by bringing into play agreeable associations with, let us say, a pleasing picture or story, much as religious interest in a great cathedral is brought into association with the appeal of architecture. The visual and other associations give an added satisfaction to the music itself, and he is thus tempted to keep turning the piece over in his mind. Program music is certainly not the last word in music, but it seems to me that there is every justification for making a liberal use of it as an intermediate step in leading the child naturally into pure music.

A point closely related to this is the matter of musical appreciation as a stimulus for the work in singing. Aside from the cultural value of listening to records of pieces that are well played or sung, this part of the work undoubtedly gives a greater impetus to singing than is ordinarily recognized. A good way to test this is to watch the number of times that you find yourself singing snatches of a light opera that you have just heard successfully performed. Experience alone can determine the proper balance of time to be devoted to each of these phrases of musical work, but I

should like to cite the experience of one supervisor who found such enthusiasm for appreciation at the beginning of her year that she was afraid that her singing work was going on the rocks. It developed, however after Christmas that the singing was never so good and she believed it due largely to the interest awakened in music through appreciation.

The appreciation that I have been placing on enthusiasm might lead some one to object that I was in favor of making the music periods a continual effort to please rather than to get work done. I do believe that any form of musical work must be accompanied by agreeable emotions if it is not to be largely sterile, but I am also sure that there is no field in which the satisfaction in work accomplished is so immediate and so effective as in music.

One of the greatest obstacles to the development of enthusiasm will always be the differences of taste and personality that are to be found in any group of people. While it will never be possible to get at the exact status of the various personalities in a class, there is one fundamental difference that is peculiarly applicable to classes of music students, and that is the difference between the so-called introvert and the extrovert. The introvert is the person whose mental energy is more naturally directed within. He cares much more about ideas than about things, more about the play of fancy than about the harsh realities of life. The extrovert has his energies naturally directed outward. He is somewhat impatient of theory, but always interested in fact; and he cares much more about action than about dreaming dreams. An extreme example of the introvert would be a lyric poet or an absent-minded college professor; an extreme example of the extrovert is a hard-boiled army general or a practical minded business

man. Differences of this sort undoubtedly begin to appear in children at a fairly early age and will naturally tend to affect their attitude toward a subject like music. Two children may both show a strong and genuine love of the subject, one naturally giving himself over to the joy of listening to melody and harmony and to the play of fancies aroused in his imagination by musical sounds, while the other is keen to read notes, to take part in performance and to study the structure of a piece of music or the organization of an orchestra. I am unable to say just how we ought to take account of natural differences of this sort in teaching of music in public schools, and I recognize that the question of what joy a class gets out of one sort of activity rather than another is one that is full of pitfalls, but I am convinced that every supervisor ought to be alert to natural differences of this sort in the temperament of pupils. The pleasure of hearing a delightful piece of music is certainly a different kind of pleasure from that of appreciating the structure and recognizing the thematic elements in the piece, and the fullest musical growth demands that we should combine these pleasures in a reasonable proportion for any given class.

The question of individual differences leads us naturally to the subject of tests; and no psychologist nowadays is supposed to close any discussion without bringing in a certain amount of propaganda in favor of tests. But it will be confessed even by most psychologists, I believe, that the test movement has occasionally lent itself to some unfortunate exaggerations. It has even seemed at times as if the measurement of individual differences by this new technique of psychology were intended as an attack on the democratic spirit of our institutions, as a means of sup-

planting equality of opportunity by a system of labels of superiority and inferiority. We have in fact reached a stage in the development of mental tests where the most important thing is interpretation, rather than wholesale application. The first thing that strikes us when we come to interpret is that many of the abilities that we talk about as if they were simple, definite capacities are really enormously complex. Thus we talk about measurements of intelligence, as if intelligence were some one thing, existing in varying amounts. Actually there are many ways in which intelligent behavior differs from unintelligent behavior. A great philosopher, a brilliant surgeon, and a successful business executive would all be rated as intelligent men, yet it is conceivable that any one of them might seem surprisingly stupid to the other two. Very much the same point could be made in regard to measurement of musical ability. The term "musical talent" suggests that there is some one definite capacity that exists in varying amounts in pupils, and that it may be possible to grade it satisfactorily if we develop the right kind of tests. But an intimate personal study of composers, conductors, performers, and critics, will reveal a large number of different types of ability relative to music, and will show that any one man may combine to an extraordinary degree gifts of one kind with defects of another.

Tests of so-called musical ability can certainly give us much valuable information about any person's natural equipment, and it is probably no exaggeration to say that they can point out which third of the population may be expected to furnish the vast majority of musicians, but it must be remembered that a low score on such a test does not necessarily exclude any one individual from the possibility of high musical attainment,

and still less does a high score guarantee that he will be found to excel in actual musical performance. The best student conductor that I ever saw was unable to make an average score on standard tests of pitch, intensity, consonance, and melody. It may even be fairly doubted whether Beethoven at any time in his life could have passed a particularly good test on pitch discrimination. To be sure, there are degrees of all-round incapacity that doom a person from the start, as in the case of the terribly stout man who wanted to learn golf, but found that when he put the ball where he could see it, he could not reach it; and when he put it where he could reach it, he could not see it; but such extreme cases are happily the rare exception. And if we adhere to the democratic principle of giving the greatest possible enjoyment to the largest possible public, we shall always be wary of divisions of classes in the lower grades that tend to shut completely the less talented persons from contact with the more talented. It must have often happened in the experience of each of you that some child who was almost tone-deaf came in time to get an immense pleasure out of music as a result of being included in the group of singers. There is more joy in America over one tone-deaf child who thus has his ears unstopped than over the ninety and nine that are safely within the average requirements of their class. Psychological test scores will always be matters of great personal interest to each individual in throwing light on his strong and weak points, and they may be legitimately used in a large number of ways that there is not time to discuss here, but I think we should always keep in mind the possible danger that might come about from too much sectioning of music classes on the basis of supposed differences in native musical ability.

## A GOLDEN MEAN IN SCHOOL MUSIC EDUCATION

(Continued from page 18)

confine our interest to the aesthetic field where it belongs. It is then safe to say that the controlling motive that makes us desire music is its power of *beautiful expression*. There are times, especially in pure instrumental music, when we can reverse the same words, getting a closer meaning, and say that what draws us is the *expression of beauty*; but where words are used with music, (almost universally in our schools), the words "beautiful expression" come nearer stating the fact. It is not beauty only, nor expression only, but first expression, the controlling idea and determiner of the type of beauty that accompanies it. It may be the thought of the words, as in songs, and all vocal music; in movement of body, as with very young children as far as our schools go; or we may go a step further and adapt our words so as to express some incident of religious, social or political interest. However it may be, most school music is an expression of something. Second, the other factor,—that which gives the expressive value when combined with music, is in the beauty of the music. Hence, you will, I am sure, agree with me that the ultimate purpose of school music is not for knowledge, for conduct, for technic or for discipline, however much they may all enter into the total result of what music gives, but simply and directly, beautiful expression.

Don't let me be misunderstood. Beautiful expression, when joined with words or movement is often sought without any reference to what is expressed, and the opposite is also true. We often seek to intensify the expression of beauty in music by suggestions that are outside of the field of music. An example of the first type may be found in Italian opera, for in-

stance, where in utter disregard of the suggestion of the words, the composer seeks to satisfy the sensuous enjoyment of beautiful melody; while in the second, the creator of instrumental music attempts by titles and programs to intensify his effect, without any respect to the limitations of music itself. So much for our aim.

Now for the second aspect,—its application,—it is obvious, as we have said, that most of our musical activity in the schools should be along the lines of beautiful expression. If this is so, all the songs we sing and the manner in which we sing them, should be governed by this controlling thought, "Are we getting beautiful expression by what we do and the way we do it?" The objection will be immediately raised, "This standard is impossible of application. Before we can sing beautifully, we must know how to breathe rightly, produce good tones, and articulate well." Let me grant at once that such technical ends are to be attended to. The question is not whether we shall do or not such technical things, but whether if in doing them we constantly keep in mind the ultimate purposes they are to serve, and not let them become ends in themselves; not just breathing exercises to see how long we can keep our lungs filled, and how long it takes to empty them; not dull vocal exercises, harping on the vowel "oo," and hoping that by some hocus-pocus its intractable vowel sisters will be rightly produced; not exercises that often induce the very thing we don't want by trying to put the "s's" and "t's" onto the ends of words that have a way of leaving them off in song; not merely by the attention to all these details of technical control, but by giving a proper motive for such details through having in

mind its purpose,—the effect at getting beauty; in other words, keeping to the golden mean by having the ultimate aim always in mind. If my experience is right, where we fail most is not in that we seek to give separate technical drills, but in that we do not unite the drills with their purpose,—beautiful expression. We give the pupils the technical drill, but leave the most difficult part of the problem,—its practical application,—almost unpracticed.

I remember once visiting a school where remarkable skill in reading music, with good quiet tone, was shown, and where the supervisor told me with considerable pride that he did not believe in polishing up songs, (note the static word used—"polishing"). In fact, he said, it had taken him some time since coming to the district to convince the grade teachers that songs must not be polished; that as soon as they were read correctly as to pitch and duration, they were to be dropped for the next song. In other words, instead of giving these children the benefit of his mature musical judgment in rendering these songs, so that they should have ideals of what true beautiful expression should be, he was emphasizing the notation work and leaving out the following of what seemed to me the very path of the golden mean that would lead to the end desired.

I appreciate the objection that many of you will raise. "Songs practiced with this aesthetic end in view take time." And perhaps you will add, "are inappropriate in the earlier grades. Give these children such drill when they are older and get into the upper grades or the high school. When they can read in parts, and we have the stimulating effect of harmony to help us, then we can take up the aesthetic side; but in mere melody singing, or the beginnings of part work, attempts at presenting ideals of performance to the children are utterly beyond the scope of public school music." But if the majority of our children get no

further than these elementary grades, will we have done for them what the true teaching of music demands, if before they leave we have not given them some notion of beautiful expression through music?

Is it, may I ask, the business of the music teacher to merely act as a starter at the race; to blow his pitch pipe, and let the pupils go in in a contest to see who can get through the tune and sing all the time and pitch intervals correctly? On the contrary, does not the most musical part of the teacher's work commence after a song can be perfectly sung so far as these mechanical elements go? It is then that training in beautiful expression commences. By this I don't mean that even in getting the tunes into the pupils' heads the ultimate purpose of beautiful expression is not always kept in mind; for we can easily form habits of mechanical singing that make the reaching of our aim almost impossible. What I wish to emphasize is this: That the technique of beautiful expression is a step further than mere correct expression, and to get this idea of beauty over to the children needs all the insight, skill and enthusiasm that the teacher can command. When we cut out all this upper technique, and pride ourselves that our children can sing correctly a song at sight, after hearing the pitch of its key note, without direction, it seems to me that we are admitting at the outset that we have substituted a secondary aim,—technique in reading,—for the ultimate aim that it is our business as far as possible to inculcate into the minds and hearts of pupils.

On the other hand, the teacher who emphasizes the song work is apt to make for his goal the hearty, social singing of the community type, and for the sake of getting this enthusiastic response select music of the cheaply popular, and sentimental sort. Thus he also misses the true aim of school music, which is beautiful expression,

and which demands concentration, attention and nicety of performance in delivery that the hearty animal response absolutely prevents. He thus not only misses the true ideal, but is inculcating in his pupils not merely a dislike for good music, as so often happens in the opposite extreme in music teaching, but is producing a liking for a cheap and sentimental type of music, both as to structure and delivery.

May I anticipate the response that I know must be forming in your minds, "The kind of music teaching that you are advocating means a musicianship and capacity so exceptional that it violates the very dictum laid down a little while ago by yourself,—that our method and procedure must be so nearly fool-proof that the average teacher will have success with it." Let me meet this objection. It is true that the higher attainments of a musical rendering do require musicianship, but will you not grant that if through all our work we kept our ideal, or ultimate end of beautiful expression, clearly in view, that we should get more satisfactory results even with the average teacher and supervisor, than we do with the emphasis on merely note reading or song singing? For the note reading goal leads us off the track, and the more we succeed in it, the more completely we get away from what we want to accomplish in music. While if beautiful expression is kept in view, isn't it possible not only for the music supervisor himself to keep his own performance nearer his ideal, but to stimulate also in those who are not professional musicians,—just the ordinary grade teachers, who down in their souls more often than we realize have an intense longing for beautiful expression,—a satisfaction in music that they never can get in either of the extremes that I have described?

Longing for beauty is as fundamental as that for truth and for goodness. False theories and creeds make us often dogmatic and bigoted; but because

they do we are not justified in following further in false lines. What we do if we are genuine is to seek to get back to truth and to goodness. Only in so doing can we clear ourselves of the fogs that we get into. Isn't it the same with beauty? Can we say that we will make the technical ability of reading our first step, and let the ultimate beauty that we desire come later? Can we say, "Let us get enthusiastic singing, a love for noise and rhythm, and let the beauty which we wish to express through music take care of itself." Modern psychology is showing with greater and greater clearness that such transfers of training do not take place. If we wish to cultivate beautiful expression, we must go after beautiful expression; for no emphasis on preliminary steps that lose sight of this ultimate result is ever able to give what human nature desires from music.

If we keep constantly in view beautiful expression, we will have the most effective compass to guide us along a golden mean through the many complex demands of the art,—on one side the intellectual and technical demands, such as sight reading, tone production and articulation; and on the other side, the emotional and sensuous demands in the hearts of the pupils, which just as much as the technical need wise guidance and training if a pure affection is really to be awakened for beauty, and not merely for a physical skill.

In closing, there is always the great danger in presenting an ideal that in order to make it attractive, one is apt to so present it as to make its attainment seem comparatively simple; but no true ideal is ever easily attained. Let me by way of caution present two difficulties in attaining what I am advocating. First, a standard that represents a golden mean is very often confused with a notion that it is a compromise,—and it does give that appearance. Conscientious and intelligent teachers,—and there are many of them throughout the country, who are

endeavoring to keep the idea of beauty uppermost in their work,—are so handicapped by time limitations and the training of the teachers under them, that the technical results they can accomplish, whether sight singing on the one hand, or beautiful singing on the other, become decidedly limited. What they are accomplishing is often so casual and subtle that the observer does not appreciate it when he compares it with the extremes of either procedure, as sight reading or song singing. An extreme by its very position has an advantage with reference to definiteness and possibility of comparison. While a procedure that attempts to satisfy the pupils' needs in an all around way is apt to be misjudged. The very common sense quality of such procedure tends to hide its virtue. For this reason, it takes moral courage to avoid the extremes of either type of accomplishment.

The second point that makes the attainment of a golden mean difficult, is the type of mind that is required for its realization. The breadth of view that is necessary in order to see all sides of a subject in relation to the needs of the pupils, requires first class, unprejudiced thinking ability. Now, the most obvious characteristic of thinking is that it slows down action. We speak of "stopping to think." Shakespeare says that great deeds are "sickled o'er with a pale case of thought, and lose the name of action." A famous doctor in New York, I remember, told me once that when he crossed a street he stopped thinking. The attention required for piloting his body across the street prevented him from carrying on the profound thought that usually filled his mind. We cannot deny that the people who see both sides of difficulties are generally not the ones in the forefront of battle. On the other hand, the man of action seems to be able to accumulate effective energy by the power he has of focusing on a definite concrete

end, and in doing this he seems to follow the example of the driver who puts blinders on his horse, thus keeping the animal from seeing either to the right, the left or back of him. He induces him to focus his energy on getting up the hill before him. If the horse were not guided by reins, such blinders would be a decided disadvantage. I know you can bear testimony through your own experience that the men and women who seem to be doing things, whether in temperance, religious or social enterprises, in business or professions, succeed in concentrating their energies too often by sacrificing breadth of view. A free, flowing stream rarely erodes. Water has to be confined to dig its channel.

In a recent article in the *New Republic* an author took for his title "The Creativeness of Error." I object to his title, for error, it seems to me, must always be weak; but there is no doubt that many of the reforms and advanced ideas that have afterwards been accepted in modified ways would probably never have succeeded in attracting attention if some person with more or less blinders on had not brought about results through his very narrowing of vision.

In the ideal presented in this paper we all realize that the person who is to succeed in attaining the goal requires qualities that are difficult to find well combined in any individual. Yet an ideal because it is difficult of realization needs all the more a constant presentation and consideration. For details of technical procedure and the most effective accomplishment of secondary ends, we no doubt must look more or less to those who take a narrow view of their work. But for those who are to have the guidance of the growing child and youth and who look on the art of music not as an end in itself, but as a means of awakening love for the beautiful, a difficult task is presented. They must first have a

sincere love for beauty in their own hearts; then they must be able to direct their work according to the capacities, the likes and dislikes of individual pupils and teachers. They must have the ability to see all the complex aspects of the problem, and the needs of the particular community that they are

serving. They must have the courage to do their work, not in the form of some unusual stunt that will direct the lime light of attention to themselves, nor to their pupils, but along that golden mean whose very virtue is that it makes one forget himself in the beauty realized.

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